


2015

Teachers' Perceptions of the Influence of Professional Development on Music Integration

Marcy Thurmond Simmons
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Marcy Simmons

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Walden University
2015

Abstract

Teachers' Perceptions of the Influence of Professional Development on

Music Integration

by

Marcy Thurmond Simmons

M. Ed, Coppin State College, 2002

BS, Morris Brown College, 1994

Doctoral Study Submitted in Partial Fulfillment

Of the Requirements for the Degree of

Doctor of Education

Walden University

December 2015

Abstract

International Baccalaureate (IB) schools are focused on a school-wide approach to developing inquiring students who are motivated to succeed. The problem explored in this case study was based on a local IB elementary school's response to a reform model to integrate music into other content areas. The curriculum lacked an interdisciplinary approach to music education even though teachers had participated in some professional development (PD) to help them integrate music into content areas. The purpose of this study was to investigate the perceptions of elementary teachers regarding the influence of professional development on music integration at the IB elementary school. Maslow's theory of human motivation was the conceptual framework. The research questions focused on participants' perceptions of music integration, curriculum, and PD. A case study design was used to capture the perceptions of 10 Kindergarten and 1st grade teacher participants through a questionnaire, individual interviews, and a focus group. Emergent themes were identified from the data, and findings were validated through triangulation and member checking. The key results were that teachers' desire to implement music integration increased after PD and they recognized the benefits of fostering the whole child and encouraging creative thinkers associated with using music integration as an instructional practice. A PD project that included customized curriculum content was developed to assist teachers with the integration of music to enhance school curriculum. Positive social change might be realized as teachers become more prepared, confident, and consistent in music integration and are able to enhance students' creative thinking and foster development of the whole child in the classroom.

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Dedication

This study is dedicated to those who have never left or forsook me. To my Lord and Savior Jesus Christ, without you I am nothing! All praise and honor to you for you have done exceedingly and abundantly above all that I could ask or think. I love you with a love everlasting!

To my two beautiful, intelligent and creative children, Jahmori and Mahogany, it is my prayer and hope that you will use me as an example of God's faithfulness to His Word. You can do all things through Christ who strengthens you! You witnessed the perseverance and tenacity that is required to get successful results. Now go and be great!

To my parents, Rosa and James Thurmond, you have never ceased to give your love and support to me over the years. It is with great gratitude that I say thank you for being there, caring and most of all loving me. I thank God for choosing you as my parents. I Love you!

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Section 1: The Problem

Introduction

As early as the twentieth century, music as aesthetic education in America has been viewed as a prominent force in child development (Mark, 2012). However, because of the legislative policy implemented under the No Child Left Behind (NCLB) Act (2001), music education has faced challenges that now threaten its survival in American public education. According to Sabol (2010), NCLB (2001) caused declines in funding of arts-related programs and inadequate scheduling of arts classes. The legislation caused an influx of testing requirements that placed urgency on teaching subjects outside of the arts and narrowed content areas to meet the requirements for the yearly academic achievement. Kozol (2007) suggested that a restraint on the arts as a result of NCLB (2001) should be combated through the diligence of arts educators to become versed in other subjects outside of the arts; that is, aesthetic education will have to take on an appearance that resembles the needs of the American plan for educational reform. Consequently, facilitating the endurance of music education may be contingent on the infusion of other content areas (Burnaford, Brown, Doherty, & McLaughlin, 2007).

In 2011 some American schools endured a paradigm shift in education through the launch of the Common Core State Standards (National Governors Association Center for Best Practices, Council of Chief State School Officers [NGA Center, CCSSO], 2010). The standards are a component of President Obama's educational agenda to prepare students for college by relegating some of the mandates set forth by NCLB (2001) and implementing college and career readiness standards through mathematics and language

arts (Feller & Hefling, 2013). Although Common Core State Standards (CCSS) are innovative in nature, the concentration on language arts and mathematics is perpetual and does not take away the challenges in music education. The dilemma associated with the placement of music education in the age of educational reform is a concern for music educators and district leaders. The role that music education has to play in educational reform efforts has become a challenge for many districts across the country (Sahlberg, 2011). Despite the challenge, dialogue among music educators reveals interest in innovative strategies for improvement of music programs. As a result, school districts throughout the country are demonstrating efforts to meet the challenges by exploring ways to integrate music into other content areas (Spohn, 2008).

Educational institutions are moving toward integrating curricula to encourage collaboration of theoretical ideas between and among music teachers, general classroom teachers, and administrators as a vital component to educational reform (Lorimer, 2009). The future of educating the children of America may rely on the ability of all teachers to employ interdisciplinary approaches to instructional practices, thus creating a platform for the whole school curriculum that joins all subject areas. For this purpose, holistic approaches that promote aesthetic education as a means to increase academic achievement are being explored throughout the U.S. (Zembylas, 2007).

The United States Department of Education (USDOE) supports the infusion of content areas in public school education by offering and funding professional development (PD) initiatives that engage teachers in arts integration education programs (United States Department of Education, 2009). In order to assist the efforts of the

USDOE, school districts across the country are pursuing funding to implement PD programs in music integration to promote teacher collaboration and better equip educators with the necessary means to ensure quality music education. Peter-Fiorito (2008) suggested that music education embodies philosophies shared by other disciplines of learning and can bridge the gap between general education and music education. However, in order to close the gap between content area curricula and music, leaders of educational systems need to incorporate PD programs designed to promote teacher collaborations and interdisciplinary approaches to music education that support whole school reform (Morris, 2009).

There is a need for PD that supports teacher collaborations and guides teachers in how to integrate music into the curriculum. Music teachers in an International Baccalaureate (IB) elementary school teach and plan in isolation from general classroom teachers. Therefore, units of inquiry in the IB elementary school are developed without reference to music integration across content areas (Warren T. Jackson first grade teachers, personal communication, September 4, 2013). The need for teacher collaboration is recognized, but because of scheduling issues and lack of funding, the school is unable to provide frequent and adequate training for cross-curricular teaching. Although interdisciplinary approaches to education are vital to the educational transformation of schools (Barry, 2008), there has been an absence of interdisciplinary approaches to music education that intentionally integrate music into school curricula at the Atlanta Public Schools (APS) elementary school.

In this project study I explored teacher perceptions regarding music integration and curriculum in an IB elementary school. The research questions were tools to help investigate the role of PD in shaping teacher perceptions regarding music integration and curriculum in an IB elementary school. This study will contribute to the body of knowledge necessary to bring about positive social change in considering the need for PD to integrate music across content areas. The findings of this study may help educational leaders understand the benefits of PD in promoting teacher collaborations and integrated instruction as a means of enhancing educational reform.

The Local Problem

A lack of frequent and adequate PD aimed at promoting music integration within educational reform is a problem in an IB elementary school. The dilemma is how to infuse music education into the curriculum with an equal focus on other core subjects. Many school districts are striving to meet the mandates previously set by NCLB (2001) and presently established by the CCSS to increase academic achievement in mathematics and language arts. Although in previous years the NCLB (2001) clearly defined music as a core subject, its level of importance was not defined in relation to other core subjects (Lorimer, 2009). Furthermore, the implications of NCLB (2001) have been associated with narrowing the curriculum where the arts are concerned (King, 2012). Coleman (2012) suggested that music teachers could be valuable resources to other content area teachers by sharing their knowledge of the process through integration in support of reading, mathematics, and CCSS. Consequently, the implementation of CCSS could be

an opportunity for the arts to partner with other subject areas to produce career and college-ready individuals (Riley, 2012).

As a move toward the inclusion of music integration, the IB program was developed with a curriculum that promotes the use of music to support inquiry-based learning in elementary schools (International Baccalaureate Organization [IBO], 2009). However an integrated curriculum is not described to help teachers employ inquiry-based instruction to support the IB reform model (IBO, 2009a) and there is a lack of teacher collaboration time among music and general classroom teachers to design curriculum that adequately integrates music across content areas. Consequently, teachers continue to participate in IB trainings without a clear idea of how music will function as a part of the IB curriculum (N. Tom & S. Sam, personal communication, September 24, 2010).

In an IB meeting, arts specialists discussed their need to produce units of instruction that would encompass IB requirements and the difficulty of designing units of instruction in isolation of regular classroom teachers (N. Tom & S. Sam, personal communication, September 24, 2010). During an IB workshop on international-mindedness, teachers from across the country commented on the inclusion of music into the IB curriculum (A. Fan & B. Lud, personal communication, June 27, 2012). Two elementary school teachers from Minnesota spoke of their observations of the music programs within their particular IB elementary schools. They stated that the goal of their school was to implement music integration for teaching students of other cultures and other subject content areas. However, their schools have not been able to fully integrate

music into the curriculum because there is a lack of collaboration between the music teachers and classroom teachers.

The discussions and concerns among elementary teachers imply that there is a problem in some IB elementary schools regarding teacher collaboration time. Teacher collaboration time between music and regular classroom teachers for the purpose of developing integrated units of instruction is infrequent and inadequate. Therefore, there is a significant need for teacher collaborations across content areas and integrated curriculum to support IB goals. Additionally, some music teachers believe that the need for teacher collaborations and integration has produced unfavorable perceptions of music education's role in educational school reform (M. Bay & Z. Why, personal communication, August 5, 2010).

There are many possible factors that contribute to the problem that exists in some IB elementary schools, including the following: (a) a lack of PD to incorporate music into specific reform model goals, (b) infrequency of teacher collaborations across subject areas, and (c) mandates of the NCLB (2001) and the CCSS (2010) to increase mathematics and reading achievement. The purpose of this case study was to investigate teacher perceptions regarding music integration within an IB elementary school curriculum for kindergarten and first grade. Integrating music across content areas was defined as a strategy for instruction that generates an idea of interdisciplinary connections within the scheme of the IB, program model. This project study contributes to the body of knowledge by supporting the IB curriculum in an elementary school.

Rationale

Evidence of the Problem at the Local Level

Shifts in the state of music education and the role it plays in a school's curriculum plan signal a pivotal time of change in APS. The gaps between music education and other content areas are changing as reform models such as the IB program strive to join music and other content areas as forces to enhance the educational experience for many elementary students. Currently in APS, a method to transform music education for improving public education in a changing world is being explored through PD initiatives. Because of the developments in educational laws to reform education through the use of effective instructional methods and strategies (NCLB, 2001), the district implemented PD initiatives to transform fine arts as a means for adapting to the growing change in education in our nation (Terry & Veon, 2008). The need to enhance student learning during the NCLB(2001) era evoked change and refocusing for the district, thus challenging administrators and teachers to find ways to include music education in helping to meet state standards in core subjects.

The challenge to promote music integration as a support of school-wide curricula was addressed as leaders of the district adopted new reform models. District leaders initiated plans for PD to enable music educators to improve music programs within the district. These PD plans aimed to promote effective fine arts programs that could scaffold the present educational reform models and PD goals of the district. The goals of district leaders were to place effective teachers in every classroom (ETEC) and to maintain quality instruction in arts education (APS, 2010c). Because the district leaders realized

the need to include integration into school curricula to help meet these goals, music educators in APS were given the opportunity to engage in PD to help build collegial connections between music teachers and general classroom teachers through the Creating Pride (CP) program. The intent of district leaders was to provide a platform for arts educators and other subject area teachers to collaborate and build models for instruction that embrace the interdisciplinary approach to education (Arts Now Organization, 2012). However, the PD did not meet the goals set by district leaders due to a lack of funding needed to support collaboration time among arts and general education teachers. The intended outcome of the PD was to help arts teachers and general classroom teachers embrace a culture of arts integration by collaborating regularly to enhance school curriculum. Although it was a valid endeavor, the ultimate results indicated that teachers were not given enough time to work together and were not able to discuss how music could be integrated at the local level (S. King, personal communication, October 21, 2013).

As a second attempt to promote teacher collaboration and integration, the coordinators of the Fine Arts Department of APS applied for and earned more than 1.2 million dollars in PD grants to focus on training arts educators to develop instructional practices that have more comprehensive and interdisciplinary approaches (APS, 2010c). Through funding from the grant, the fine arts coordinators were able to initiate the Arts APS project, which were cohorts to train solely arts teachers in curriculum building strategies, techniques, and instructional tools for supporting school-wide reforms across the district (Terry & Veon, 2008). The cohorts were established to provide an eight-

month course for music, art, drama, and dance educators to help them infuse the arts across the curriculum and implement various arts assessments to aid in validating arts education as a vital part of the elementary school curriculum (Terry & Veon, 2008). However, the cohorts were only for arts teachers, and the need for adequate and frequent PD that promotes music integration and teacher collaborations among music and general classroom teachers remain. Therefore, the focus of this project study was to understand the influence of PD on teacher perceptions regarding music integration of kindergarten and first grade curriculum in an IB elementary school.

In 1999, the superintendent of APS mandated a plan for elementary school reform that included 12 prescriptions for success called reform models (Hall, 2009). The models were intended to increase academic achievement in reading, mathematics, and science for elementary, middle, and high school students. The success of each model was measured based on the Georgia Criterion-Referenced Competency Test (GCRCT) administered to students in grades one through eight. School curricula were designed to encompass strategies and programs that encouraged academic soundness. However music teachers in APS suggest that their roles as music educators are being devalued as a result of academic achievement goals of the district (H. Jac & J. Shu, personal communication, October 11, 2011).

In a district meeting with music educators, several elementary music teachers explained their frustrations in having to teach reading and mathematics for most of the instructional day due to district-wide initiatives to increase reading and mathematics scores on the GCRCT (M. Stick & F. Stem, personal communication, October 11, 2011).

According to these arts educators, this problem has made it very difficult to use music education as an interdisciplinary approach, and places music education in an isolated position in the elementary school curriculum. According to the district's former fine arts director, music educators in APS have not always been asked or required to teach reading and mathematics to increase academic achievement (C. Terry, personal communication, December 7, 2012).

Reform models and the pandemonium of improved standardized test scores were not issues in the 1980s. The district was comprised of 55 elementary music programs that operated free of NCLB (2001) mandates and music educators were allowed to build their curricula and schedules for instruction. However, at the launch of district-wide reform initiatives in the 1990s, many elementary music programs began to decline due to the mandates placed on school districts to comply with NCLB (APS, 2011b).

Two of the superintendent's points of emphasis were the district's robust arts education programs and attention to global readiness for students from kindergarten to high school via the IB reform model (APS, 2010a). In an effort to develop the whole child through a well-rounded education, district leaders have committed to the inquiry-based reform for eight of the 50 elementary schools in the district, including the elementary school in this case study. The program was successful for this elementary school. The students have continued to meet Adequate Yearly Progress (APS, 2011b). Data from the 2010 school year signified the students of IB elementary school met or exceeded state standards for three consecutive years and the school was named a Georgia School of Excellence (APS, 2011a).

Although the students of the IB elementary school met or exceeded targets, the role that music integration played in helping the students reach the goals is unknown. Presently, there is no indication of an established curriculum that integrates music for the Primary Years Program (PYP) of the IB model. Music teachers are responsible for building music curriculum to coincide with IB program objectives in isolation of content area teachers. Nevertheless, music teachers are being asked to incorporate other core subjects into their daily instructional practices to assist the district in meeting academic achievement in language arts and mathematics, giving music integration a definite role in school reform. However, building school curricula that include all subjects may be dependent on teachers' perceptions of music integration. Despite the noted success of the IB program, many teachers who teach in the IB elementary school are unsure of how to incorporate music education into the scheme of the IB reform model. Therefore, there is a need for administrators of the IB elementary school to take effective measures to help equip teachers for cross-curricular teaching.

Developers of the IB program have identified music as being an intricate part of the school curriculum. The PYP model recognized music as an important facet of the success of an IB program (IBO, 2009a) by including it as a part of its program components. The program developers described the role of music in the form of a scope and sequence to guide the creation of music curricula that will support inquiry-based instruction whenever possible. Teachers are encouraged to "include rhymes and songs in their teaching activities" whenever possible (IBO, 2009a, p. 125). Therefore, the

inclusive process involved in integrating music with other content areas is often done in isolation of core subject teachers (Abrahams, 2010).

As music educators push to change the stance of music education in school reform, they must evaluate the mindset of those around them to help steer their course of action. Randall (2012) suggested that music educators should find a way to be involved in the decisions that are made regarding music education in the school curriculum to build positive perceptions of music education. Although music educators may have the freedom to make curricular decisions for classroom instruction (National Association for Music Education, 2012), school administrators often hold the authority to make decisions regarding the role that music education will play in the overall school curriculum. Therefore, the administrators' perceptions may also help determine the position of music education in elementary schools. According to Abril and Gault (2007), positive perceptions can be developed if music teachers are willing to find useful ways to incorporate their goals into the objectives of the school. This form of incorporation could be done through building and executing music curricula that support educational reform.

In addition to the placement of music education in the PYP model, music education was also recognized as an integral part of school curricula in Title IX, Part A, Section 9101 (1) (D) (11) of NCLB (2001). However, in a study regarding perceptions on music education, the devalue of music education was caused by the mandates of NCLB (2001) budgets and standardized tests (Abril & Gault, 2007). As a result of those factors, there has been a decline in the perceived importance of music education (Association of American Educators, 2012). Although lawmakers have pronounced music as being an

essential component of school curricula, the perceptions in many school communities may be that music education is not as important as other subject areas. Therefore, music teachers will have to serve as change agents by enhancing school curricula through infusing music across content subject areas (Bunting, 2003).

Journalists of the *Atlanta Educator* (APS, 2010b) reported that APS is dedicated to making sure that music education has a continuous role in the educational process for all students. The district's music programs are designed to provide the experiences necessary to develop and prepare students emotionally, intellectually, physically, and socially, working together with the other subjects towards the development of the total child (APS, 2012a). However, the method used to support the goals of the district and prevent the isolation of music education within school curricula has created concern for many music teachers in the district (H. Jac & J. Shu, personal communication, October 11, 2011). As a result, interdisciplinary approaches that meet the curricular goals of the IB program are needed in many elementary schools in APS; and music teachers of IB elementary schools are searching for methods to incorporate their instructional goals with the goals of the reform model (B. Mar & Z. Why, personal communication, June 29, 2010).

Several aids to help music teachers build effective curricula have developed over the course of time in APS. From the 1970s until 2009, music teachers in the school system used the Georgia Quality Core Curriculum (QCC) to design lessons that would ensure students received a quality music education (C. Terry, personal communication, December 7, 2012). However, in 2010, Georgia state educators created the Georgia

Performance Standards (GPS) based on the National Standards for Arts Education (Georgia Department of Education, 2009). The GPS provided a way for music teachers to equate their programs to other programs across the nation (Lloyd, 2007).

In September 2010, music teachers in APS gathered for a PD conference in which they received the new GPS for music along with a guide for utilizing them in daily instruction (APS, 2010d). The guide was developed as a way to help music teachers design their music curricula to meet GPS in a sequential manner that could be identified by any elementary student in APS. Although the intention of the guide was to establish unity among elementary music programs within the system, it did not provide strategies for incorporating the GPS for music into the various reform models that were being implemented within 59 elementary schools in the district (C. Terry, personal communication, December 7, 2012). Currently, music teachers in the APS are utilizing GPS for music to develop music curricula. However, district leaders have constructed PD opportunities to help music teachers implement and infuse CCSS for language arts and mathematics into school curricula (APS, 2012b). There remains a need for music educators to collaborate with general classroom teachers in devising curricula that will integrate music across content areas in an era of school reform. In this study, I investigated teacher perceptions of music integration and curriculum in the IB curriculum.

Evidence of the Problem from the Professional Literature

Throughout the history of music education, there have been many significant developments. Initially, music education was provided by the church and private

instructors, and focused on developing musicianship through the ability to compose and read musical scores (Kronkosky Charitable Foundation, 2014). In the 1800s, the music of the church played a significant role in the social lives of the community. Consequently, training musicians to enhance worship through music was an important factor in music education. At the beginning of the 20th century, music education in the United States resembled a multifaceted discipline that met social, physical, moral, and intellectual needs of school-aged children (McCarthy & Gobble, 2002). World War I marked the beginning of music education as an aesthetic approach to inculcate an appreciation of music in conjunction with patriotism. However, the end of World War II marked a pivotal point for music education.

Music educators searched for a new way to exhibit the importance of music education by scientifically showing its connection to other subjects (Kronkosky Charitable Foundation, 2014). The value of music education progressively decreased compared to other disciplines of learning, and the need to revitalize its significance became apparent to many music educators. In the 1950s, the development of new educational laws demanded educational reform and justification for funding arts as a part of school curricula (Kertz-Wezel, 2005). This challenge sparked the development of a paradigm shift in music education that would impact public school education across America.

Music educators were faced with the challenges of rationalizing music education to maintain its significance as an essential component of public school education. Their quandary led to a search for an approach to music education that would develop an

appreciation for music through perception (Maattanen, 2003) and reestablish the credibility of music education in the public schools throughout the United States. In 1967 the first Tanglewood Symposium was formed by the Music Educators National Conference (MENC) to address the issue of a divide between music and society that had become a problem in the public education of American children (Isbell, 2007). A method for connecting music to whole child development became a focal point. This approach was known as aesthetic education.

According to Gardner (2007), changing conditions in society should evoke educational change... Societal, economic, and physical aspects of the world are continuously evolving, and educational ideas are always changing as well. Although the aesthetic approach to music education seemed to be the answer for rebuilding credibility of music education in public schools, a shift toward music integration suggested a better approach that would help learners make connections across all disciplines of learning (Bose, 2008). The manner in which the United States public schools would execute a shift away from the traditional aesthetic approach to music education has been examined and explored to identify systems for improvement and advancement. In June 2007, the second Tanglewood Symposium was held, resulting in the creation of the Tanglewood II Declaration. As a result of the declaration, music educators were provided a clear direction for public-school music education in the future (Boston University College of Fine Arts, 2007). Embedded in the declaration are suggestions for integrating music to make connections across communities. The intent of the recommendations was to

encourage a new way of thinking among music educators that would produce an effective change in public school music education.

Definition of Terms

Adequate Yearly Progress (AYP): The part of the NCLB (2001) Act signed by President Bush that mandates that all students in the United States of America are required to take state exams to measure their yearly academic achievement. Performance, attendance, and participation are the three indicators that must be met to attain AYP (Georgia Department of Education, 2010).

ArtsAPS: A PD initiative to build a comprehensive approach to transforming urban arts education in the Atlanta Public Schools system through funding from the United States Department of Education (Terry & Veon, 2008).

ArtsNow: An arts education program intended to support existing school reform models by inspiring a range of classroom teaching strategies from creativity to rigorous arts integration (ArtsNow, 2012).

Common Core Standards (CCSS): The United States education initiative to align curriculum with standards-based education reform to prepare students for successful college and careers (NGA Center, CCSSO, 2010).

Effective Teachers in Every Classroom (ETEC): an APS initiative to recruit, prepare, and support quality teachers (APS, 2010c).

Georgia Criterion-Referenced Competency Test (GCRCT): The instrument used by the state of Georgia of the National Standards for Adequate Yearly Progress (The Governor's Office of Student Achievement, 2010).

Georgia Performance Standards for Music (GPS): Objectives for music programs in the state of Georgia that were implemented in APS system in 2010 (Georgia Department of Education, 2009).

IB Program (IB): A program that supports international education through inquiry-based instructional strategies (IBO, 2009b).

No Child Left Behind (NCLB) Act: An Act that requires all American schools to meet AYP by increasing math, reading, and science achievement by the year 2014 (NCLB, 2001).

Primary Years Program (PYP): The IB model for elementary students (IBO, 2009a).

Program of Inquiry (POI): A pattern of instruction based on six trans-disciplinary themes and central ideas that support inquiry-based learning. (IBO, 2011).

Quality Core Curriculum (QCC): A requirement of the Quality Basic Education Act of 1985 to outline what students should know in each subject area upon graduation (Georgia Department of Education, 2002).

Success For All (SFA): A comprehensive program that focuses on the needs of beginning readers (Success for All Foundation, 2010).

School Reform Team (SRT): Teams that were developed by the school superintendent of APS to help implement reform models in the district. There are four SRT's in APS (APS, 2010c).

Whole Child Development: Education that fosters the intellectual, physical, and emotional wellbeing of children (Nelson, 2009).

Significance of the Study

I used this case study to help investigate teacher perceptions of PD regarding music integration and curriculum in an IB elementary school. In this study, I addressed the need to build integrated curriculum through PD. The influence of PD on music integration and school-wide curriculum is significant on both the global and regional levels. The findings of this study may affect IB schools globally by enhancing the mission of IB schools to promote teacher collaborations focused on providing holistic education (IBO, 2010a). At the regional level, the findings of this study may help local school leaders understand the significance of teacher perceptions in developing PD to meet curriculum goals

This study is important for the following reasons: First, the development of integrated curriculum to support IB programs could help to bring unification among IB elementary schools across the district. The IB program model for music states that music instruction should take place whenever it can fit into the overall curriculum (IBO, 2009a). This idea implies that the developers of the curriculum were unable to provide methods for inclusion in each area of inquiry. Hence, the outcome of the study will be a project designed to assist APS in enhancing the IB curriculum for elementary schools through music integration.

Second, during 2012, music programs across America were cut or eliminated from school curricula because of budget cuts and economic recession (Ober, 2012). The possibility of budget cuts and plans to remove music programs from the budget leave music educators in trepidation (Catterall, 2013). Furthermore, music programs in APS

have not been free of the budgetary climate (APS, 2011c); however a decision to eliminate music programs has not been made. Therefore, an investigation into teacher perceptions regarding music integration in an elementary IB school may provide understanding to prevent the elimination of music programs due to budgetary decline. This proposed solution may help guide decisions made by district officials and school administrators to preserve music education in schools.

Third, the influence of PD on building effective school curricula within educational reform may provide teachers and administrators a way to create teacher collaborations and professional learning opportunities that will support school reform efforts. As stated in the IB PYP description, “To effectively implement the PYP, there must be full participation of all teachers in the collaborative planning of units of inquiry” (IBO, 2004, p.9). Likewise APS’s strategic plan to “improve planning and collaboration for instruction by ensuring teachers have common planning time” (APS, 2013) may be achieved. Consequently, district leaders may promote efforts to improve the curriculum goals of the IB program based on the findings of this study.

Research Questions

The questions that guided this research were:

1. What is the meaning of music integration to music, kindergarten, and first grade teachers?
2. What are teacher perceptions of music integration in an IB elementary school?
3. How do kindergarten teachers, first grade teachers and music teachers in an IB elementary school perceive music integration in the context of the IB curriculum

when there is adequate and frequent PD that promotes teacher collaborations across content areas?

Teachers of an IB elementary school in APS are searching for methods to include music education as an active component in the school curriculum. The lack of understanding regarding interdisciplinary approaches to infuse music into the holistic design of the IB model is becoming evident. Teachers in the IB elementary school are exploring ways to produce interconnections among disciplines of learning that will promote frequent collaborations with colleagues and adequate PD. However, a method of inclusion for music education within the IB curriculum remains uncertain. The findings of this project study may propose social change by helping school stakeholders understand the influence of PD and teacher perceptions of the whole school curriculum.

Review of Literature

Introduction

This literature review includes a conceptual framework, description of whole child development through holistic education, interdisciplinary approaches to music education, and methods for implementing music integration within the overall school curriculum. In order to “provide a framework for establishing the importance of this study and a benchmark for comparing the findings of other researchers” (Creswell, 2014, p.28), various journal articles, books, and seminal works were synthesized to reach a point of saturation in the literature. I reviewed the literature to clarify the need for a study regarding the influence of PD on music integration and closed gaps in the literature that were significant to the project study. Additionally, this literature review revealed that the

uncertain role of music education in public school reform is evidence that there is a need for strategic plans for including music in overall school curricula to help bring about educational reform. Maslow's (1970) theory of human needs and motivation, Krishnamuti's (1953) theory of holistic living, and Dewey (1976) and Greene's (1984) theories on aesthetics in education have been reviewed along with many additional peer-reviewed journal articles to help formulate the research questions for this study (Marshall & Rossman, 2010). While developers of the IB program refer to music education as an integral part of the IB curriculum, music is perceived as a separate entity rather than a connective device in school curricula. In this literature review, I discussed the relationship between holistic education, PD, and music integration as an interdisciplinary approach to improving whole child development and school wide reform.

Conceptual Framework

Maslow (1970) stated that, "the individual is an integrated, organized whole; satisfaction comes to the whole individual, not just part of him" (p.19). His explanation of the wholeness of the individual is the conceptual framework of this project study. Maslow (1943) described wholeness or full humanness as a peak called self-actualization. Self-actualization is the peak stage of human needs when an individual experiences the world totally for what it is, resulting in self-fulfillment (Maslow, 1962). As a result of such a holistic experience, the individual can be effectively productive and obtain a sense of euphoria. However, reaching this stage depends on the satisfaction of physical, emotional and intellectual needs.

Maslow (1943) suggested that human basic needs are met in a hierarchal manner. Higher level human needs may not be met if lower level human needs are not addressed. Although self-actualization may require the satisfaction of biological, physical, safety, belonging, esteem, cognitive, and aesthetic needs; music integration could be one of the easiest routes to produce individual wholeness (Maslow, 1971). Cleave (2008) suggested that the requirements to fulfill human needs through emotional, intellectual, and physical growth are integrated with Maslow's description of self-actualization. This idea proposes that music has an integral role in a person attaining the fullness of life and can be classified as an instrument in moving individuals toward complete human development (Maslow, 1971).

Whole Child Development

The state of music education is a topic of which many educational stakeholders are acutely aware. The concern for its survival in public schools is common in many states across America. Many music educators are pondering strategies to preserve music education in a way that will bring relevance to its instructive potential in elementary school reform efforts (Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific, 2005). Some educational theorists suggest holistic approaches for meeting the needs of all learners as a hope for the educational future of America's public schools.

Greenwood (2012) suggested that music education can help the individual to understand who he or she is in the world by providing a relevant connection between humanity and aesthetics. The mind, body, and soul can provide a connecting point for moving through various experiences in life, producing one whole being. Integrating the

physical, emotional, and spiritual parts of an individual through musical interventions has a profound impact on human development for societal and academic success (Rook, 2012). The employment of music as a binding force to bridge the gap between academic, social, and spiritual development is essential in developing the whole child. The notion that music acts as a vehicle to bring relevance to the understanding of life merges the beliefs of Greenwood (2012) and Maslow (1971) on whole person development and human fulfillment through music integration.

Wilson (2011) suggested that whole-child development strategies are imperative for transforming American public school education. Teaching through a holistic approach builds stronger individuals who are better able to lead meaningful lives (Hare, 2010). Accordingly, educational reform methods are displaying definable characteristics of interdisciplinary approaches to education (Pittavino, 2010).

Mahmoudi (2012) implied that educating through a holistic approach develops the whole individual, creating a meaningful experience that connects their spiritual needs with emotional, psychological and physical needs. According to The Association for Supervision and Curriculum Development (ASCD) report, whole child development can be attained by meeting a child's mental, physical, and spiritual needs (ASCD, 2007). The mind, body and soul require cultivation that grows healthy and whole individuals. Educational learning systems have the social responsibility of developing healthy individuals who are sensitive to global society (Quinlan, 2011). Consequently, the integration of these three components of human design is crucial in showing value to human significance within the American educational system (Krishnamurti, 1953).

Providing a sound music education should involve meeting the needs of the total child. A holistic approach to education brings forth a sense of relevance and respect for learning that inspires and ignites a passion for understanding the natural world (Meinel, Noweski, & Scheer, 2012). The need to provide holistic experiences that affect the whole child should be the aim of teaching music to young people (Heimonen, 2008). Myers (2008) suggested that music educators should rely on holistic approaches to music education to prove its significant value in society.

According to Klopper & Power (2011), integration across the curriculum is essential to addressing the need to incorporate music education within overall school curriculum and build stronger music programs that support educational reform. Therefore, standardized methods of instruction that do not provide a comprehensive view of the world can be detrimental to the longevity of music education in the public school setting. Adequate transformation in public school education may be effective when music is included as an essential component to complete whole school curricula. Thus, building meaningful connections between disciplines of learning can broaden a learner's ability to make societal connections that are important in everyday life. Also, music integration can help to bring about a holistic type of education that promotes positive change in students and society (The Scottish Government, 2009).

Upitis (2011) suggested that teaching children through music integration will improve their appreciation and acceptance for the role that music plays in society. Upitis's idea of music integration supports Maslow's (1971) theory that holistic education brings meaning to the educational process for children, thus suggesting a need

for music education beyond the classroom. Societal needs can have bearing on the survival of music education (Hallam, 2010). If learners can make relevant connections with music education and real-life experiences, the persistence of music education within overall school curriculum may be strengthened. Therefore, music integration could become a necessity for school stakeholders who aim to connect the human experience to science, social studies, language, mathematics, and music. Specifically, offering an aesthetic education through music integration could provide a global consciousness that helps learners stretch beyond the typical capacity to understand the world around them (Suárez- Orozco, 2007). Music integration used as an interdisciplinary approach to holistic education can be an essential component to encourage global awareness among school-aged children (Burnaford G. B., 2007).

Aesthetic Education

During an interview conducted by Ruth (2011), Maxine Greene suggested that aesthetic education is the study of art as it pertains to the world around us, and the perceptions that are gathered from its existence. Aesthetic education is also considered a mean for advancing humankind through building sound individuals that can better society (Irish National Teachers Organization, 2009). Although aesthetic education had been viewed as a positive enhancement to education, the 1950s marked a shift in how and if it would be offered in public school education. This change may have emerged from the belief that the traditional form of public education was not meeting the needs of the whole child (ASCD, 2012). The need to justify the importance of music education as a

part of public school curriculum became a focus for music educators to solidify the existence of aesthetic education in school curricula (Mark, 2008).

Because of the Elementary and Secondary Education (ESE) Act of 1965, aesthetic education became a prominent existence in many school districts across the country (Hartshorn, 1965). The influence of arts educators gained the support of the government to support the study of arts in public schools. Developing the whole child for societal improvement flourished as a benefit to the educational systems in the United States. Although subsequent years brought about revisions of the ESE(1965), the United States government continued to address the need for including aesthetic education as a part of the educational system of the country through legislation (NCLB, 2001). Garrett (2006) argued that the prescribers of the NCLB Act (2001) were sufficient for academic success but failed to teach children how to be sociable and well-rounded. The need to revitalize the educational system in America is contingent upon educators assuring that students obtain the academic and social skills necessary to be whole individuals that can positively impact our nation. The legislation of the NCLB (2001) supported arts education as a means of whole child development. However, the emphasis that was placed on achievement of standardized assessments in disciplines outside of the arts negatively impacted the funding available to maintain adequate arts programs in many school districts throughout the country (Kozol, 2007). Therefore, the shift from the implications of NCLB (2001) became necessary to reform the American educational system and preserve arts education (Michelli, 2008).

President Barack Obama believes that America is in need of creative and innovative methods to raise graduation rates and skills for the American workforce (Office of the Press Secretary [OPS], 2011). As a plan to promote restoration, President Obama designed an arts policy council with the goal of providing a modern approach to learning through arts integration that will generate a positive future for America. In 2010, President Obama proposed a plan to initiate transition from the repercussions of NCLB (2001) to an educational reform that would support arts education as a means to provide a well-rounded education for the children of America (U.S. Department of Education, Office of Planning, Evaluation and Policy Development, 2010). The proposal ensures funding for educational institutions that are using arts as an interdisciplinary approach to strengthen teaching and learning. However, the abiding factor in meeting the goals of President Obama, rely on the deliberate inclusion of aesthetic education in American public schools to foster whole child development (President's Committee on Arts and the Humanities [PCAH], 2011) and the consensus of Congress.

Although Congress has not yet passed the President's plan for arts education, the presidential administration has taken the initiative to improve education through arts integration. In 2012, the President's Committee on the Arts and Humanities (PCAH) and the Education Department introduced an experimental program called the Turnaround Arts Initiative (TAI) to increase the student achievement of eight, poor performing schools via arts integration (Layton, 2012). The program has shown significant results of arts integration used to improve the education of elementary students. Seven of the eight

participating schools are showing an increase in mathematics and reading achievement (Presidents Committee on the Arts and Humanities, 2013).

Music Integration Across the Curriculum

As a component of the TAI, music integration is defined as a process to help students understand concepts and processes that are carried over into the regular classroom (Parker, 2012). Music integration is described as an approach to teaching music across content areas to produce an understanding of music with other disciplines of learning (Economidou, Chrysostomou, & Socratous, 2011). Silverstein and Layne (2010) suggested that interdisciplinary approaches to instruction join music education to other subject areas and help students comprehend the world around them. In many ways, music integration can be used to help learners synthesize the mechanism of existence. Dewey (1976) suggested that integrating is organizing subject matter to assist learners in making sense of life and society. According to Barry (2008), integration is combining subjects to meet a common goal.

Pursuant to NCLB (2001), the goal for schools in America was to assure that students demonstrate academic achievement in reading, mathematics and science by the year 2014. However, during times of economic challenges, administrators of school districts across the country searched methods to foster academic growth with limited budgets. In lieu of additional expenditures for fine arts programming, music integration is becoming a sought out intervention to fulfill state mandates in an economically challenged society and bring significance to music education in public schools (Smith, 2009).

Historically, music education has gone through many paradigm shifts to connect humankind to society. Changes in societal beliefs and economic conditions have produced pivotal periods in the views of music education in America (Kelly, 2009). Early colonists of the eighteenth century regarded music as a source of enjoyment. Aesthetic in nature, this belief influenced the direction of music education toward instruction for sound enhancement of musical performances. Because of the need to promote better singing in the churches of Boston, the early colonists felt that teaching music reading would produce quality musical performances (Birge, 1955); thus launching the formation of singing schools.

Schools for developing singers began to take root in the early eighteenth century (Cox & Stevens, 2010). Music educators taught singers how to read music and perform with accurate tonality to produce an enjoyable sound for religious services. This aesthetic approach to music education joined the church with society by creating an appreciation for music through quality performances of church music. Singing schools remained popular until the turn of the century (Kelly, 2009).

The nineteenth century marked a change of perceptions regarding music education (Elliot, 2005) as a result of societal changes deriving from major historical events such as the cold war (Mark, 2007). Singing schools began to decline at the rise of economic gain in society; a decline signifying a shift in the ideology of music education. The importance of integrating music with other content areas to meet the physical, emotional and intellectual needs of children became a focal point (Mark & Madura, 2010); and the idea to include music education into public school curricula as a solution

to societal problems was presented via Lowell Mason. Slater (1988) cited Mason as an educator who embraced the new vision of society and developed a method for instruction that supported his belief that music could shape the character of individuals to create a better society. Mason introduced his new philosophy for music education to public schools in Boston, marking the establishment of music education in public schools in America. This new found philosophy for music education secured music as a tax-supported curricular subject.

The twentieth century brought with it another change for music education that differed from its aesthetic beginnings. Teaching musical skills primarily for the purpose of quality, beauty and enjoyment decreased; while the focus on science, mathematics and technology increased. This societal change occurred as a result of the 1957 launch of Sputnik (Branscome, 2012). Music educators were urged to find methods for making cross-curricular connections with music, and disciplines outside of the arts to assure the accountability of music programs. The need for educational standards to support the survival of music education in public schools surfaced.

Based on the need to provide credible curriculum for music education, the surge to save music education in public schools has become an urgent matter of concern for some music education supporters (Rabkin & Hedberg, 2011). To address the concerns for music education, the National Standards for Music Education was developed in 1994 (National Association for Music Education [NAME], 2012). The standards suggest that music education benefits individuals and society by nurturing the whole child through integrative curricular (McCandlas, 2012). Many states in America adopted the standards

for assistance in maintaining credible music programs in public schools. Music educators began to utilize the standards to formulate methods to integrate music into the whole school curriculum.

Glass (2010) suggested that music integration is the key to building momentum for music in overall school curricular. Although music integration is not a novice method of instruction among elementary schools in America and other countries, Colwell (2008) suggested the process leading to the inclusion of music in school curriculum may be challenging when locating familiar concepts and methods with other subject areas. School leaders will have a critical role in the advocacy of the methodology of integration by setting a norm that promotes collaboration in building school curriculum (Burnaford, April, & Weiss, 2009). A common goal among school stakeholders to include music across the curriculum is essential to its success (Achieve3000, 2012).

Employing music integration demands collaborative planning among classroom teachers and music specialists which has been deemed as useful (Cornett, 2011). Teacher collaboration can be beneficial by making learning relevant, thus building academic soundness (Leigh Mesler Parise, 2010). However, developing effective curricula with music integration requires adequate training and teacher collaboration (Sloan, 2009). Accordingly, music integration within the IB program will require PD and collaboration among teachers (IBO, 2010b).

Music Education Within the International Baccalaureate Curriculum

In 1999, the idea of IB programs for educational reform was presented by the APS superintendent (Hall, 2009). The goal was to increase student achievement in

mathematics, reading and science before the implementation of the NCLB (2001). Five elementary schools were selected to participate in this endeavor. IB was designed to produce international mindedness and focused on developing the whole child through inquiry-based instruction (IBO, 2009b). IB is comprised of three program models; the PYP, the Middle Years Program and the Diploma Program. The intent of the PYP is to develop the whole child by producing reflective individuals who exhibit characteristics of learners in a global society (IBO, 2013a).

Educators of The Irish National Teachers Organization (2009) implied that schools with robust arts programs could be attributed to teachers who are willing to take risks in learning new things to help broaden their curricula. This idea is similar to the PYP Learner Profile of risk-takers who are those that “approach unfamiliar situations and uncertainty with courage and forethought. “Risk takers have the independence of spirit to explore new roles, ideas and strategies” (IBO, 2009a, p.4). IBO educators identify this skill to be one that is necessary for building a global society that is academically sound. However, the reluctance of school stakeholders to utilize music education as an asset in the goals of the PYP reform model may deviate from the ability to be risk-takers as defined in the IB program (IBO, 2009a). Although the IB program guide supports the inclusion of music education, the effort to make sure that its inclusion is seen in overall school curricular has not been a primary focus for many elementary school administrators.

Perceptions of Music Education

The perceptions of music education may be attributed to values and beliefs. Given the idea that a person can develop a mindset, either positive or negative based on their value system; Blankenship (2008) suggested that experiences can influence beliefs and values. The perceptions gained over the course of a person's life are closely related to the experiences that are encountered from what is being perceived. Burnaford, April, and Weiss (2009) suggested that music education is viewed as less important than other subject areas, based on the significance that it holds in the educational community. Hash (2010) found that the attitudes of elementary classroom teachers are developed over the years, and those attitudes will affect the position of music education in school curricula. However, the challenge of producing attitudes that support music integration in elementary school curricula must be initiated by elementary music teachers (Abril & Gault, 2007). In this project study I explored teacher perceptions regarding music integration in an IB elementary school.

A Need for Professional Development in an IB Elementary School

A strategic plan for integrating music into the whole school curriculum is needed to enhance the IB curriculum in an APS elementary school. McLaughlin and Talbert (2006) suggested that PD that encourages teacher collaborations is an essential strategy for assuring the success of school reforms. IBO educators describe effective PD as training that promotes a climate of teacher collaborations and integrated curricular (IBO, 2013b). Effective PD can also be defined as frequent and adequate training that help teachers gain the knowledge, ability, practice and perspective to increase student

achievement (Mindich & Lieberman, 2012). According to Chung Wei, Darling-Hammond, and Adamson(2010),“effective PD is ongoing, intensive, and connected to practice and school initiatives; focuses on teaching and learning of specific academic content; and builds strong working relationships among teachers” (p.3). Reducing the need for effective PD that infuses music across content areas is paramount for developing integrated curricula in IB elementary schools.

There are various methods of PD that can encourage teacher collaborations across content areas. Researchers suggest that professional learning communities (PLC), spontaneous sharing in the staff room, and regularly scheduled collaboration time are effective strategies for building teacher collaborations and integrated curriculum (ASCD, 2011). Although these methods of PD may be valid, each school has specific needs that may require different approaches to teacher collaboration and building integrated curriculum (ASCD, 2013).

There are currently eight IB elementary schools in APS; however, the strategies for PD vary because the district leaders offer autonomy to school administrators to select PD plans that are unique to the schools’ educational goals. The administrators of the IB elementary school in this project study have explored PLC’s, spontaneous sharing, and regularly scheduled collaborations through weekly collaborative planning time for kindergarten and first grade teachers. However, there is a lack of frequent teacher collaborations among classroom teachers and music teachers with the intention of integrating music across the curriculum.

Music teachers are asked to monitor classrooms to allow time for regular classroom teachers to collaborate (King, Common Planning Time, 2013); thus, creating a lack of teacher collaborations that includes music teachers.

In 2011, school administrators began to implement subject specific PLC's on a monthly basis (Hamilton, personal communication, October 17, 2011). All teachers were asked to select a PLC related to their desired area of inquiry. However, there were no PLC's with the intentional focus on integrating music across content areas. Therefore, music teachers collaborated with regular classroom teachers regarding subjects that were not about building integrated curriculum. Although PLC's have not been specifically directed toward music integration, the IB instructional coach has provided IB updates and curriculum maps of each grade level to music teachers to encourage spontaneous sharing across content areas (Hudson, 2012). However, the strategy for integrating across content areas was not shared. Therefore, in this project study, I suggested the strategy of frequent and adequate PD that intentionally focuses on building IB curricula with music integration.

Implications

Findings from this case study revealed strategies for teaching music across content areas and could improve school curriculum within educational reform. Designing a PD project to support music integration across content areas may act as a catalyst for changing the way in which music education is utilized in IB elementary schools. Research on methods for integrating music into elementary school curricula may provide the tools for building a better society.

Teacher collaboration through PD is a possible avenue for integrating music into elementary school curricula, thus fostering whole child development. Providing a well-rounded education for early learners cultivates a better society by developing creative thinkers. The employment of music integration can influence the interest of teachers and administrators to develop curricula that support educational reform. Because of the role of music education in elementary schools, music educators may have to take the initial step toward collective planning strategies that will inspire school stakeholders to make curricular decisions that include music education. In this project study, I explored the avenue of building integrated curriculum with PD that encourages teacher collaborations.

Summary

Understanding the position of music education in building elementary school curricula has been a continuous journey for many music educators. The challenge to create positive perceptions of music education and its benefits to school reform remains a concern for teachers in America. Perhaps the implementation of music integration across content areas will address the instructional needs of teachers, promote active school stakeholder relationships, and build a confidence in music education that can positively influence perceptions of music education in public schools. Music integration may be the connecting factor to promote school wide reform.

The method for building integrated curricula remains a challenge for teachers of the IB elementary school in this project study. However, the need to integrate music across content areas must be addressed to allow students to make connections across content areas. This can be attained if teachers follow IB requirements to engage in

frequent horizontal and vertical teacher collaborations (IBO, 2010b). Teachers and administrators must intentionally focus on building integrated curricula and consistent platforms for teacher collaborations.

Abeles, Burton and Horowitz (1999) stated “no subject has prior rights over any other subject, for to diminish one is to diminish the possibility and promise of them all” (p. 45). An interdisciplinary approach to music education embodies teaching across the curriculum and employing the support of other core subjects. Intertwining the qualities of all subject matter in building curricula may increase favorable perceptions of music education. In Section 2 of this project study I explored the method of collecting data that can be used to promote teacher collaborations and build integrated curriculum.

Section 2: The Methodology

Introduction

This section contains a description of a qualitative case study design and approach; setting and sample; data collection and analysis strategies; delimitations and limitations; and evidence of quality used to explore the perceptions of elementary teachers regarding music integration within the IB curriculum. There was a need to understand the perceptions of kindergarten teachers, first grade teachers, and music teachers in an elementary school in APS in order to enhance the IB curriculum. Therefore, the use of this case study allowed me to explore the perspectives of elementary teachers regarding music integration as a part of school curriculum. The findings of this project study may contribute to the body of knowledge needed to initiate positive social change in shaping and forming elementary school curricula by integrating music into the IB curriculum.

Qualitative Research Design and Approach

Research for case studies begins with the need to develop an in-depth understanding of a particular case in its real-world context (Yin, 2012). The case under study for this project was an IB elementary school within an urban school district where a need to build an integrated curriculum through PD existed. The project study was a case study to help understand the “particularity and complexity of a single case, and its activity within important circumstance” (Stake, 1995, p. xi). Therefore, I investigated the perceptions of those teaching kindergarten and first grade regarding music integration in

an IB elementary school. Additionally, I explored the influence of PD on building an integrated curriculum via music integration.

Qualitative research “seeks to discover and understand a phenomenon, a process, the perspectives and world views of the people involved” (Merriam, 2002, p. 6).

According to Hatch (2002), qualitative studies attempt to explain or give a viewpoint of the world and the perceptions of the people living in the world. Qualitative researchers take on a constructivist view and believe that research should be based on a social understanding of a problem (Snowden & Martin, 2011). In contrast, quantitative researchers take on a positivist view that research should be concrete and result in measurable outcomes (Creswell, 2009). Quantitative research involves building research from the basis of a hypothesis while qualitative researchers can formulate hypotheses arising from the data collected. A quantitative design was not selected for this study because the objective of the research was to understand the perceptions of the participants, which was consistent with the social constructivist perspective, rather than to provide measurable outcomes or test hypotheses which would have been consistent with a quantitative approach. A qualitative approach was chosen because the project study was used to investigate and explain teacher perceptions regarding music integration into the curriculum of an IB elementary school.

Among the variety of qualitative research designs, a case study approach was selected as most appropriate for this study. Other qualitative research designs considered for this study included ethnography, phenomenology, and grounded theory. An ethnographic study, which “refers to the beliefs, values, and attitudes that shape the

behavior of a particular group of people,” may have been an appropriate choice if the study participants were all from the same background, cultural group, or age group, and if the research was based on an assumption about the phenomenon (Merriam, 2002, p. 8). However, the participants of the project study were comprised of teachers from different backgrounds and cultures who teach kindergarten, and first grade. In addition, the goal of the study was to help understand teacher perceptions of music integration in an IB elementary school by systematically gathering data to form a common theme and a valid generalization to link program implementation with program effects (Yin, 2012; Stake, 1994). An ethnographic study explains data based on social and cultural understandings and is sometimes used to help develop a grounded theory (Aldiabat & Le Navenec, 2011), but this was not consistent with the goals of this study.

The phenomenological approach was also determined to be inappropriate for this study because its objective is to identify the principal cause of a phenomenon (Yin, 2011). My goal for this project study, conversely, was to investigate teacher perceptions regarding music integration within an IB elementary school curriculum. A grounded theory approach was also rejected because my goal for research was not to develop a theory based on observations. According to Aldiabat and Le Navenec (2011), “the product of a grounded theory is an abstract, substantive, mid-range theory that focuses on process and has a core category that connects the stages of theory together” (p. 3). But, the desired outcome of the study was to gain an understanding of teacher perceptions regarding music integration within the IB curriculum that can be effectively explained to all school stakeholders, not to develop a theory.

According to Gerring, (2004), a case study is selected to understand a phenomenon that is experienced in a larger unit through the experiences of smaller units. Yin (2012) suggested that case studies seek to explain, describe, illustrate, and explore connections between real-life interventions and the perspectives in which they occur. Based on all of these considerations, a case study approach was determined to be the most appropriate qualitative research design to understand an already existing phenomenon for the betterment of a social problem (Stake, 1978). Specifically, a case study design was chosen to understand the influence of PD on teacher perceptions of music integration in an IB elementary school.

An intake questionnaire, individual interviews and a focus group discussion was used during the data collection process of this project study. Data analysis consisted of open, axial and selective coding to help gain a general idea of teacher perceptions regarding music integration. Data from the intake questionnaire, individual interviews and focus group discussion were analyzed to corroborate findings. This qualitative research project was an investigation into teacher perceptions of music integration within the curriculum of an IB elementary school; and involved research that was interpretive, interactive, emergent, and natural for the investigator as well as the participants (Creswell, 2007).

Participants

The setting for this research project was an IB elementary school within an urban school district in Atlanta, Georgia. The school population is approximately 950 students, four music teachers, and 40 general education teachers. The ethnic divide of the student

body is 75% White, 10% African-American, 10% Hispanic, and 5% other (Warren T. Jackson PTA, 2013). The ethnic divide of the teacher population is 73% White, 20% African-American and 6% Asian. The school population is divided into two campus sites. One site is the intermediate site comprised of second through fifth grade students, and the other site is the primary site that consists of kindergarten and first grade students. This study was conducted at the primary site. The primary site teacher population consisted of six kindergarten teachers, six first grade teachers, and two music teachers. Fifty-six percent of the teacher population had taught in the elementary school for more than five years. Forty-six percent of the teacher population had taught in the school less than five years.

The school under study began the authorization process to become an IB school in 2004. The school was designated as an IB school in 2007 after undergoing four years of rigorous training as a requirement of the IB program (Warren T. Jackson PTA, 2013). The school stakeholders have the philosophy to develop inquirers, thinkers, communicators, and risk takers in a global society as suggested by the IBO (IBO, 2009a). School administrators and teachers were required to go through an extensive authorization process to include ongoing PD for all administration and staff to ensure that the philosophy is carried out (IBO, 2014). Each teacher in the IB school is required to participate in initial training for the IB program upon their first three years of teaching in an IB setting. The purpose of the training is to familiarize each teacher with the goals and initiatives of the IB program (IBO, 2010b). However, there were teachers who remained in need of the training.

Criteria sampling was used to identify a purposeful sample of teacher participants of an IB elementary school for in-depth qualitative analysis (Payton, 2002). This type of sampling “concentrates on selecting cases that meet a set of predetermined criteria important to the study” (Marschan-Piekkari & Welch, 2011, p. 180). Because teachers of IB elementary schools are required to engage in professional training on the IB program by the third year of the authorization process (IBO, 2013c,d), and this study was conducted at the primary site of an IB elementary school, the predetermined criteria used to help identify a purposeful sample included teacher participants who (a) were full time music, kindergarten, and first grade teachers of an urban school district in Atlanta, Georgia, (b) taught in the IB elementary school for three or more consecutive years, and (b) participated in the PD requirement for IB.

Teacher participants who met the predetermined criteria were identified as a purposeful sample and participated in individual interviews and focus group discussion to inform further research questions. One first grade teacher chose not to participate. One music teacher and one first grade teacher did not meet the predetermined criteria. Teacher participants who did not meet the predetermined criteria did not participate in the individual interview or focus group discussion because they were limited in the amount of information they could provide to answer research questions. All data obtained from the interviews and the focus group discussion were placed on a jump drive and locked in a file cabinet to ensure that all participants were anonymous.

Role of the Researcher

In the beginning stages of the research, I developed a relationship with the potential participants that allowed me to understand the personae of the teachers in the collegial environment. I distributed an intake questionnaire and conducted individual interviews and a focus group discussion to collect data to analyze. Finally, I provided each participant an opportunity to review and discuss study findings to establish validity and reliability.

Protection of Participant Rights

The protection of the project study participants occurred through a variety of procedures including: (a) obtaining permission to conduct the project study from the Walden University Institutional Review Board; (b) obtaining permission to conduct the project study research from the principal of the project study site; (c) obtaining permission to conduct the project study from the school district; (d) holding all names of the participants confidentially; (e) identifying the project study site only as an IB elementary school in the Atlanta Public School system; (f) informing participants of their rights as voluntary participants at the beginning, middle, and end of the research timeline; and (g) collecting and storing all data electronically with a password required to gain access. Participants of the study were protected by the use of a coding system that kept their identities confidential. A participant's consent form was distributed to participants to explain the purpose of the study procedures, risks, and participant rights. The Walden University IRB approval number is 07-14-14-0084666.

Data Collection

I followed Creswell's (2007) outline for collecting data in a qualitative study design. An IB elementary school was selected as the research site, and a purposeful sample of ten kindergarten and first grade teachers were identified as participants in the project study. A rapport was established with the participants and principal to gain access to the necessary data needed to answer the research questions and design a project.

First, I sent the principal a written principal's permission letter request via the district's emailing network to gain permission to conduct the project study. After obtaining permission from the principal, I obtained permission to conduct research from the school district. I then hand delivered a Potential Participants Invitation Letter (see Appendix C) to fifteen potential participants. Potential participants who accepted the invitation to participate in the project study became participants and were asked to provide their personal email addresses to receive and respond to pertinent information regarding the study.

Third, I distributed and obtain consent from the potential participants who accepted the invitation to participate in the project study. Next; I distributed an intake questionnaire (see Appendix C) to each volunteer participant via their personal emails. The intake questionnaire helped me to understand the variability of the population and identify a purposeful sample to participate in individual interviews and focus group discussion. Following the intake questionnaire, a purposeful sample of 10 kindergarten and first grade teachers were identified as participants for individual interviews and a focus group discussion.

Next, individual interviews and a focus group discussion were conducted with each participant of the sample. The individual interviews and focus group discussion helped provide additional data to understand the “participants’ meanings and interpretation” of the influence of PD on music integration in an IB elementary school (Liamputtong, 2011, p. 3) and answered the research questions. Data taken from the intake questionnaire, individual interviews, and focus group discussion were used in the data analysis process to validate findings. All data collected were stored on a flash drive, locked in a file cabinet, and will be reserved for five years to assure confidentiality.

The Intake Questionnaire

The intake questionnaire (see Appendix C) contained modified questions taken from Los Angeles Music Center, Arts Integration Partnership Evaluation which measured teachers’ perceptions of arts integration with retrospective survey items to assure reliability and validity (Evaluation and Training Institute, 2012). The intake questionnaire was modified to help me gain insight regarding the variability of the population (Jansen, 2010) and identify a purposeful sample from eight to fifteen teachers based on predetermined criteria and answer research questions related to the study (Marschan-Piekkari & Welch, 2011, p. 180). A request to use modified questions from the Educators Survey for research was sent to the Music Center via email (see Appendix H).

The intake questionnaire included 12 multiple choice questions and three short answer questions. There were 12 closed-ended questions and three open-ended questions based on Siniscalco and Auriat (2005) guide for designing questionnaires. The first five questions of the questionnaire were intended to identify a purposeful sample based on set

criteria. Questions six through fifteen helped provide information regarding the variability of the population and perceptions of the respondents concerning the influence of PD on music integration in an IB elementary school. The intake questionnaire (see Appendix C) was distributed to eight to fifteen participants via their personal emails and took approximately 10 -15 minutes to complete.

Prior to receiving the intake questionnaire, participants were asked to provide their consent to participate in the project study. The participants were prompted to submit any questions they had regarding participation and consent forms to me via their personal email. All questions were answered via email to limit the amount of time taken from the participants' daily schedule. Following the reception of each participant's consent via an emailed response; and the intake questionnaire, a purposeful sample was identified to participate in individual interviews.

Individual Interviews

The individual interviews followed the intake questionnaire. After the completion of the intake questionnaire, I identified a purposeful sample of ten volunteer participants for the individual interviews. The individual interviews were administered according to the participant's availability before or after school hours and lasted approximately 20-30 minutes. Individual interviews were conducted in a conference room located in the IB elementary school. I was the interviewer and recorder for each interview. Each interviewee was informed of confidentiality and plans to record the interviews via a participants' consent form. I used an individual interview guide (see Appendix F) to facilitate and record the interview. Each interview was recorded with a voice recorder.

Data from the individual interviews were transcribed for content analysis and secured in a locked file cabinet.

The questions for the individual interviews consisted of 13 open-ended questions. The first question was designed to understand the participants' position and years of experience in the IB setting. The following two questions asked the participants to share their familiarity with music integration in an IB school. Questions four thru eight asked the participants to discuss their perceptions of music integration in an IB school. The final five questions asked questions that pertained to PD and brought closure to the interview. Information gained from the interviews was transcribed and coded to saturate categories. Prior to the recording, teacher participants were notified and prompted.

Focus Group Discussion

A focus group discussion with volunteer participants followed the individual interviews to help inform the research. According to Lapan, Quartaroli, and Riemer (2012), different interviewing platforms with duplicate questioning strategies can contribute to validation and saturation of categories. However, to “better understand the meanings and motives” (Blaikie, 2010, p.226) of the participants in this project study, I facilitated the group discussion with questions that varied from the individual interviews to provide additional data to answer the research questions and reach saturation of the data. There was one focus group discussion conducted for this project study. Participants in the focus group were six kindergarten teachers and three first grade teachers at the IB elementary school. One first grade teacher had an emergency and could not participate in

the focus group discussion. The discussion process occurred after school hours for 40-50 minutes.

Participants of the focus group sat around a conference table to interact with other group members. Participants were asked ten open-ended questions from a discussion guide (see Appendix G) that was based on Krueger's (2009) questioning route. The questioning route included questions in the following format (a) opening, (b) introduction, (c) transition, (d) key questions and (e) ending. I began with a script to welcome participants to the discussion, explained the purpose of the discussion and addressed any concerns with confidentiality.

I asked the participants to give their names and positions in the IB setting. The introduction questions asked the participants to describe their understanding of how music integration was addressed in the IB school. I used questions three and four as transitions by asking the participants to describe their experiences with music integration in an IB setting. Questions five through nine were used as key questions to ask the participants to describe their perceptions of music integration within the curriculum and PD in the IB setting. Question 10 was the ending question which I used to thank the participants and give them an opportunity to add to the discussion.

I acted as the facilitator and recorder for the discussion. Field notes were recorded on the discussion guide with a pencil. A voice recorder was used to collect audio data. Information gained from the discussion was transcribed and coded to saturate categories. Prior to the recording, teacher participants were notified and prompted.

Data Analysis

I used a content analysis approach (Kohlbacher, 2006) to analyze data collected from an intake questionnaire, individual interviews, and a focus group discussion. The analysis included open coding to establish preliminary categories, axial coding to make connections between the categories to begin the process of theme development, and selective coding to integrate categories for reaching final themes from this study (Creswell, 2014). Through the use of open coding and the integration of Maslow's (1943) theory of human motivation, I identified themes to investigate the influence of PD on the perceptions of kindergarten and first grade teachers regarding music integration and curriculum in an IB elementary school. The development of the themes are further explained and illustrated in the Data Analysis Overview section.

As suggested by Creswell (2007), I began with open coding, using data from the intake questionnaire to begin to establish existing commonalities found in the data. Open coding was used to review, define and organize the data to form a descriptive framework for further analysis. I examined the data collected from the intake questionnaire and developed initial categories based on six levels of Maslow's (1970) modified version of the hierarchy of human motivation. The six levels used to establish the initial categories were: (a) physiological needs, (b) social needs, (c) esteem needs, (d) cognitive needs, (e) aesthetic needs and (f) self-actualization needs.

I continued the data analysis process by following the phases of analyzing interviews as suggested by Flick (2014). The first phase was the (a) data reduction phase. I coded data from the intake questionnaire, dialog from the individual interviews and

focus group discussion that was pertinent to the research questions. The data reduction phase occurred after the intake questionnaire and during the interview and focus group discussion. The second phase was the (b) data reorganization phase. During this stage, I identified relevant data from the intake questionnaire, passages from the individual interviews and group discussion dialogue; and placed them in categories that were centered on the research questions. The third phase was the (c) data representation phase. During this phase I interpreted the data from the intake questionnaire, individual interviews and focus group discussion by forming larger categories (Flick, 2014, p.237). This process helped me to develop a constant comparison of data gained from the intake questionnaire, individual interviews and focus group discussion. Information gathered from the three data sources were cross-referenced and unified to produce a visual model during the axial coding phase of analysis (Creswell, 2007).

The axial coding phase was used to reduce, subdivide, and redesign the data to identify a central phenomenon (Creswell, 2007). Axial coding was used to categorize and organize the data. This coding phase defined relationships within categories of data gained from the intake questionnaire, individual interviews and focus group discussion. The data was placed in a visual to help further understand the common themes that appeared in the data.

The last phase of coding was selective coding. Selective coding is the core theme development phase in which the investigator uses the model from the axial coding phase to develop a description of the results that connect categories and themes (Creswell, 2009). This step helped me identify a core theme based on data from axial coding. I used

selective coding to form a description of the final themes based on the connections that appeared in the data.

Evidence of Quality

To maintain quality of the research, triangulation and member checking by teacher participants were employed to assure the accuracy and credibility of the data collected.

Triangulation

I used triangulation throughout the study to gather data from more than one data source and examined them to build categories and eventually a theme (Creswell, 2009) to explain teacher perceptions regarding music integration in an IB elementary school. Data for triangulation were collected from the intake questionnaire, individual interviews, and a focus group discussion. The data were compared with the three sources to identify commonalities that led to a generalized theme and provided a holistic view of the perceptions of kindergarten and first grade teachers regarding music integration, curriculum and PD (Cohen, Manion, & Morrison, 2011). Triangulation assisted in establishing the validity of the data.

Member Checking

The status of the researcher as observer was solidified through member checking (Padget, 2008). According to Creswell (2007), member checking occurs as study participants offer their views on the accuracy and credibility of the study findings and interpretations. This form of validation eliminated the possibility of researcher bias by following an invariable process of analyzing findings (Midgley, Danaher, & Baguley,

2013). Member checking was used at the conclusion of the study by providing each participant an opportunity to discuss a synopsis of the study findings and interpretations. Each participant received a summary of the study findings for review via their personal email addresses. Participants were given the opportunity to provide requests via email to discuss any concerns or issues with the accuracy of their own data used in the summary of the findings. There were no requests for further discussion or clarification of the study findings.

Limitations

I used limitations to narrow the scope of this project study (Creswell, 2009). The main limitation of this study included time constraints and scheduling conflicts among the participants, limiting the time to conduct the individual interviews and focus group discussion. Because there were differing schedules for the participants in this study, I conducted individual interviews at times that were convenient for each participant. The focus group discussion was conducted after school hours to accommodate differing schedules.

An additional limitation was my position as a music teacher and a researcher in this study. Although I am a music teacher, I did not have a supervisory role among teachers at the school under study or in the school district. I used self-reflection to address the possibility of researcher bias. Hatch (2002) referred to this as reflexivity in which the researcher reflects on his or her impact on the setting and any emotional response due to the closeness to the study topic. I engaged in self-reflective discussion

about the potential biases of being a music educator. I withdrew my perceptions of music integration in an IB elementary school to analyze as objectively as possible.

Data Analysis Results

In this section I provided explanations of the data collection, data analysis, results from data analysis. Data for this study were collected and analyzed to help understand the influence of PD on the perceptions of kindergarten and first grade teachers regarding music integration and curriculum in an IB elementary school (Stake, 1995). A summary of the data collection process, each data source, and its analysis was discussed separately to provide clarity to the findings.

Data Collection Overview

Data collection began at an IB elementary school in an urban school district after the Walden University Institutional Review Board (IRB) rendered approval to collect data. Data were collected from ten participants via three sources: an intake questionnaire, individual interviews, and one focus group discussion. The guiding research questions for the study were:

1. What is the meaning of music integration to music, kindergarten, and first grade teachers?
2. What are teacher perceptions of music integration in an IB elementary school?
3. How do kindergarten, first and music teachers in an IB elementary school perceive music integration in the context of the IB curriculum when there is adequate and frequent PD that promotes teacher collaborations across content areas?

The school principal granted permission to conduct the study (see Appendix J). I hand delivered invitation letters to participate in the study to 15 potential participants (see Appendix C). Twelve potential participants accepted the invitation and were sent consent forms via their personal email. After receiving consent forms, intake questionnaires were emailed to each participant (see Appendix E). A purposeful sample of 10 participants were identified and selected based on the following predetermined criteria: (a) Participants were full time kindergarten or first grade teachers of an urban school district in Atlanta, Georgia; (b) Participants taught in an IB elementary school for 3 or more consecutive years; (c) Participants participated in PD requirement for IB. Following the selection of the sample, individual interviews, and a focus group discussion were conducted.

Intake Questionnaire

The intake questionnaire (Appendix C) used for this study was a modified version of the Los Angeles Music Center, Arts Integration Partnership Evaluation (Evaluation and Training Institute, 2012). The purpose for modification was to help identify a purposeful sample from 15 teachers based on predetermined criteria; to help understand the variability of the settings' population and to answer research questions (Marschan-Piekkari & Welch, 2011). The intake questionnaire (see Appendix C) was comprised of 15 questions. There were 12 closed-ended, multiple choice questions and three open-ended, short answer questions (Siniscalco & Auriat, 2005). The first five questions of the questionnaire were asked to help identify a purposeful sample based on predetermined criteria. Questions six through fifteen were asked to provide information regarding the

variability of the population and information that assisted in answering the research questions.

I distributed the intake questionnaire via each participant's personal email after receiving his or her consent to participate in the study. Twelve potential participants volunteered to participate in the study and returned their responses to the intake questionnaire via my personal email at Walden University. However, only 10 participants met the predetermined criteria based on their responses to the first five questions on the intake questionnaire. One respondent failed to meet the criteria of having taught in an IB elementary school for 3 or more consecutive years. Another respondent did not meet the criteria of having participated in the PD requirement for IB. Thus, a purposeful sample of 10 participants was identified for the study. Following collection of the intake questionnaires, individual interviews were conducted.

Individual Interviews

Individual interviews were conducted with six kindergarten teachers and four first grade teachers during the second phase of the data collection process. Music teachers were not represented. Of the two music teachers that were invited to participate in the study, one accepted the invitation; however he did not meet the predetermined criteria for selection as a purposeful sample.

The research site was small and all rooms, including the conference room were scheduled for instructional purposes. Because there was a limitation of available space to conduct interviews, I asked each participant to provide me with a convenient place and time to meet for interviews. This process was done as I spoke face-to-face with each

participant and hand delivered a sign-up sheet to record each participant's time selections. After receiving selected times and locations to conduct individual interviews from each participant, interviews were held in each participant's classroom when the students were not present. I reminded all participants of their rights to request an end to the interview process at any time if there was a need and I assured them that, upon such notification, I would end the interview and leave the classroom. The Walden University IRB approval number is 07-14-14-0084666.

Ten individual interviews were conducted and recorded over ten business days, beginning on October 7, 2014, and ending on October 20, 2014. Each interview lasted approximately 20 minutes and was recorded using a digital voice recorder on a password protected iPad. I interviewed each participant using a scripted individual interview guide (Appendix D). I used the guide to help me remain focused on the appropriate order of the interview as well as provided a means for me to record key responses. The script I followed on the guide also provided a reminder to assure the participants understanding that the interview would be recorded and that; confidentiality would be protected.

Focus Group Discussion

Upon the completion of the individual interviews, I sent an email to each participant to determine a convenient time to conduct the focus group discussion. The participants agreed to meet after school on October 27, 2014, in a classroom on the primary campus of the IB elementary school. A classroom was selected because the campus site was small and each room, including the conference room was being used for instructional purposes. The focus group discussion lasted approximately 40 minutes.

Participants in the focus group consisted of six kindergarten teachers and three first grade teachers. One of the participants could not attend the discussion due to an emergency conference.

Participants were asked to sit in chairs that were arranged in a circle to help foster interaction among the group members. A scripted focus group discussion guide (see Appendix E) was used to facilitate the discussion. The discussion began with a welcome, purpose of the focus group and the reassurance of confidentiality. Participants were asked ten open-ended questions. I recorded key responses to the questions on the focus group discussion guide with a pencil. The discussion was recorded with a voice recorder on a password protected iPad. After the focus group discussion, I began the data analysis process.

Data Analysis Overview

Data analysis involved open, axial and selective coding based on a content analysis approach (Kohlbacher, 2006). During the coding process, data from an intake questionnaire, individual interviews and a focus group discussion were reviewed, reorganized, reduced, interpreted, represented and placed in visual models based on three research questions, to provide visual models of categorizations (Flick, 2014).

Open Coding

My purpose for initial coding was to review, identify, label and assign categories to the data for subsequent data analysis (Charmaz, 2006). The first coding phase began with examining data from the intake questionnaires, identifying key responses and

phrases found in the data, defining, then coding in correlation to the guiding research questions.

Key responses were organized into ten columns representing questions 6 through 15 on the intake questionnaire (Saldana, 2013). Responses from questions 1-5 were not placed in columns because the first five questions were based on predetermined criteria to identify a purposeful sample for the study. Key responses were colored and coded as follows: Research Question 1 was coded red, Research Question 2 was coded yellow and Research Question 3 was coded blue to help organize and arrange data for further data analysis. Seven categories of frequently mentioned topics were identified from the initial coding and organized based on Maslow's (1970) theory of human motivation and hierarchy of human needs. Each category related to the characteristics associated with six levels for reaching self-actualization: (a) Songs/music (b) collaboration, (c) collaboration time, (d) learner benefits, (e) understanding, (f) PD time and (g) teacher benefits (see Table 1).

Table 1 illustrates the identification of the seven initial categories, the total responses provided out of 10 participants and the relationship to characteristics of human motivation to self-actualization and the hierarchy of human needs (Maslow, 1970).

Table 1

Relation of Initial Theme Categories to Maslow's Hierarchy and Total Participant Responses

Initial theme categories	Codes	Participant responses	Maslow's hierarchy of human needs
(a) songs/music	MI	129	Appreciation/aesthetic needs
(b)collaboration	COLL	43	Collaboration/social needs

c) collaboration time	COLL-TIME	71	Reasonable schedule/physiological needs
(d) learner benefits	L- BEN	52	Knowledge/cognitive needs
(e) understanding	UND	53	Achievement/esteem needs
(f) professional development time	PD-TIME	60	Seeking personal growth/self-actualization needs
(g) teacher benefits	T-BEN	47	Realizing potentiality/self-actualization

Axial Coding

The next coding phase involved axial coding. Axial coding for research was performed to identify emerging themes to help understand the influence of PD on music integration. The intent was also to continue to review, reorganize, reduce, interpret and create a visual representation of the data (Flick, 2014) by classifying the data according to the conditions, context, action strategies and consequences embodied in the data taken from an intake questionnaire, individual interviews and the focus group discussion (Charmaz, 2014; Creswell, 2007; Corbin & Strauss, 2008).

Data was reorganized into an Axial coding visual model and interpreted to discover 6 emerging themes. Axial coding was completed to reveal recurrent ideas in the seven initial categories from the open coding phase. The redundant categories were reduced, and the establishment of the following 6 themes emerged: (a) using music to teach content standards (TCS), (b) collaborating with the music specialist (COLL), (c) a need for collaboration time (COLL-TIME), (d) a need for PD time (PD-TIME), (e) benefits of music integration (BEN-MI) and (f) benefits of PD (BEN-PD). Each of the six

themes was identified based on the conceptual framework and placed in a visual model.

Figure 1 is a visual model of the axial coding process.

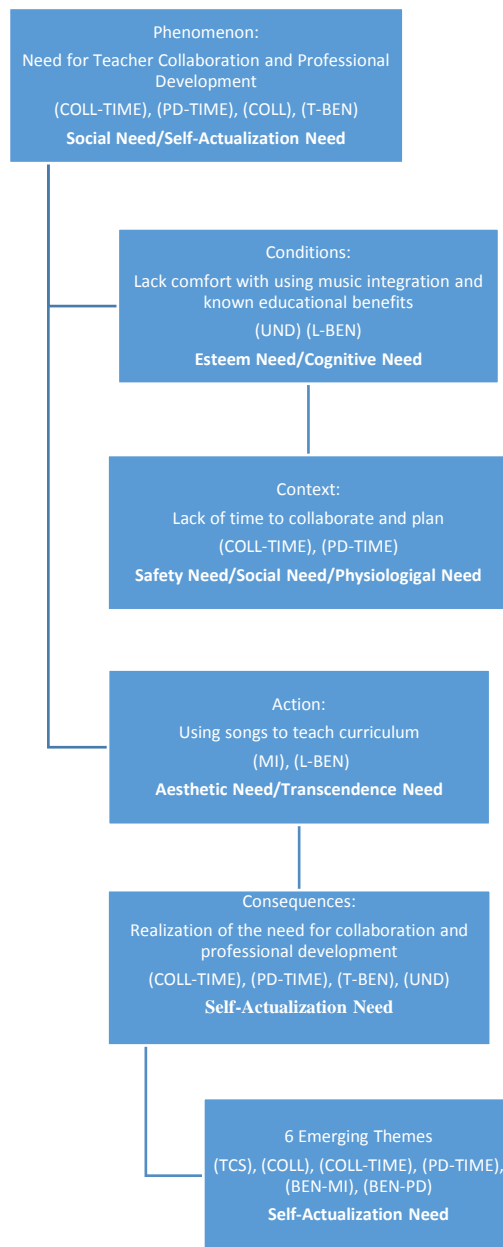


Figure 1. Axial coding visual model showing the reduction of categories from the open coding phase to the emergence of 6 themes.

Selective Coding

The intent of selective coding was to identify a core theme from which to build a storyline for informing the guiding research questions (Flick, 2014; Corbin & Strauss, 1990). Categories and themes from the open and axial coding phases were reexamined to help identify interrelations and patterns that could be reduced to a developing storyline (Glaser, 1978). Data from open and axial coding indicated that participants perceived teaching music across the curriculum as beneficial to learners when teachers understand how to infuse music into the curriculum, have planning time to collaborate with the music specialist and receive consistent PD on music integration.

Participants identified that support in the areas of time to collaborate with the music specialist, regular PD on music integration and resources to implement music integration would help students learn skills, help teachers integrate music across the curriculum and help enhance the IB curriculum. Although each participant explained his or her use of music integration as teaching content standards and skills with songs and music, there were implications that a lack of understanding of music integration prevented the regular instructional practices of using music to teach across the curriculum. Participants believed that time to collaborate with the music specialist would help influence music integration across the IB curriculum and construct IB planners that incorporate music; however time limitation was a hindrance to the full development of music integration in the IB elementary school.

The six themes from the axial coding phase were reviewed, reorganized, interpreted to discover a core theme for developing a storyline as represented in the

selective coding visual model (see Figure 2). The following core theme emerged: Music integration is beneficial for building IB curriculum when there is regular teacher collaboration and PD. Figure 2 depicts the connections among the six themes from axial coding, research questions, and the perceptions of elementary teachers regarding the influence of PD on music integration in an IB elementary school.

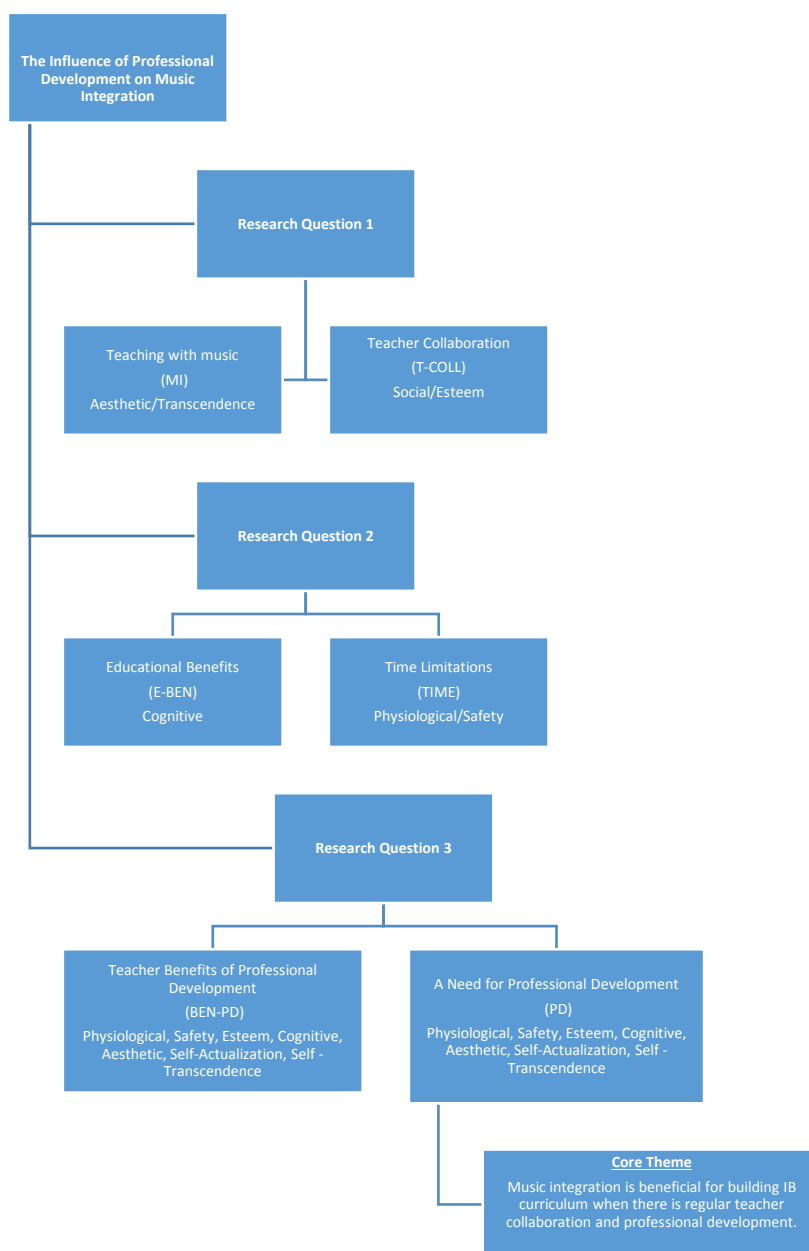


Figure 2. Illustration of the connections between core categories, research questions and teacher perceptions.

Discussion of Findings

The purpose of this study was to investigate the perceptions of elementary teachers regarding the influence of PD on music integration in an IB elementary school. Harding (2013) stated that “the findings section of qualitative research should discuss the trends in the data, illustrated by individual cases and quotations” (p.184). The purpose is to explain and provide support to the discussion of the findings by adding evidence of accurate accounts of the respondents in a case study. In this section, I discussed and provided illustrations from the data collected with various quotations to help give details that address the guiding research questions.

Research Question 1: What is the meaning of music integration to music, kindergarten and first grade teachers?

The themes that emerged to address RQ1 were teaching with music and teacher collaboration. One hundred percent of the participants believe that music integration helps teachers deliver instruction; however teacher collaboration is a major component to supporting music integration as an instructional practice.

Finding 1: Music integration helps support instructional delivery.

The individual interviews and the focus group discussion indicated 10 out of 10 participants perceived music integration as a means for helping them deliver instruction to the students. Question 2 of the individual interview asked the participants to describe their understanding of music integration. All 10 participants

referenced music integration as using songs or music to help them teach content standards across the curriculum. Rinne, Gregory, Yarmolinskaya and Hardiman (2011) suggested that music integration could be utilized to help evoke retention and learning across content areas. Additionally, employing music integration can help learners absorb their surroundings by providing attractive means for learning new information (Maslow, 1970).

Participant 2 suggested that music integration provides help in meeting the IB program goal to develop global thinkers (IBO, 2013a). She stated, "If we're supposed to make these well rounded, internationally-minded children, then that (music integration) should be part of it." Participant 5 described music integration as a means for helping support the content that she teaches in her classroom. She stated "When I think of music integration, I think of using music in my classroom to help scaffold and deport my instructional goals and standards." Participant 4 explained that "it (music integration) should make your job easier because it's a way to reinforce and help the kids make connections." Participant 7 concurred by saying that music integration is "using music to help teach content and standards." She suggested that music integration should help teachers advance the curriculum to meet academic goals, thus reducing the pressure of teaching difficult material. This connects the idea that developing the mind to receive information through the use of music promotes continual learning (Willis, 2011). Question 1 of the focus group discussion asked the participants to give a description of music integration. One of the participants summarized the thoughts of the nine other participants by

describing music integration as “using music to help teach content standards.” The recurring theme that was identified in the data revealed that music integration can be used as a strategy to help teachers deliver instruction. According to Maslow’s (1970) modification of the hierarchy of human motivation, self-transcendence is the desire to experience, unite with and serve that which is beyond the individual self. This finding can help the teachers in this study reach the self-transcendence level by giving them the opportunity to help their students accomplish academic goals. Reaching the self-transcendence level results in helping others reach self-actualization.

Finding 2: Teacher collaboration between core content area teachers and music specialists is needed to plan for music integration across content areas.

The second finding that helped to answer research question one was derived from the responses received from individual interviews and a focus group discussion. Although 100% of the participants spoke of music integration as a method to teach skills and content to kindergarten and first grade students, likewise 100% of the participants also suggested that music integration included collaborating with the music specialist to help develop and enhance the curriculum. The teachers suggested that teacher collaboration is necessary to advance the IB curriculum (IBO, 2010b). The merging of ideas among the teachers is significant to the success of the IB model (Riveros, 2012). During the individual interviews, all participants perceived teacher collaboration to be a vital component of teaching content standards through music integration.

Participant 8 expressed that her understanding of music integration is “for the teacher and the music teacher to work together to bring music into the classroom, just like any other subject.” Participants 5 and 6 echoed the belief of Participant 8 by suggesting that music integration results from collaborating and planning lessons with the music specialist. Participant 5 said, “Music integration would be collaborating with the music teacher. Participant 6 agreed with Participant 5 by stating that music integration is “collaborating together with the content that the music specialist is teaching and using the arts to integrate into your academic lessons.” The consensus among the elementary teachers was that teacher collaboration defines music integration. The teacher comments support Mink’s (2014) suggestion that teacher collaboration is joining teachers from diverse areas of expertise and pedagogical paths to focus on a common instructional goal.

Data from the focus group discussion showed 10 out of 10 participants perceived that music integration was collaborating with the music specialist to plan lessons that could help teach content standards and skills. Two participants made specific references to collaboration with the music teacher in their comments. Participant 5 described music integration as “collaborating with the music teacher to help teach content standard.” Participant 9 suggested that collaboration with the music specialist would help teachers understand how to use music integration in his or her classroom. Additionally she stated, “Collaboration with the music teacher will give us ideas and help plan for next year.” The responses received from the participants suggested that there was a social need that would need to be fulfilled in order to employ music integration as an instruction practice.

This finding supports the idea that social pedagogy is important to produce effective PD for teachers (Stewart, 2014).

Research Question 2: What are teacher perceptions of music integration in an IB elementary school?

Responses from participants during individual interviews and the focus group discussion revealed many similarities of thought regarding the perceptions of music integration in the IB elementary school. The themes that emerged from RQ 2 were educational benefits and time limitations.

Finding 3: Music integration helps engage students in learning content standards, skills and IB curriculum.

Key responses to address RQ 2, which seeks to understand teacher perceptions of music integration, were also identified via the intake questionnaire, individual interviews and focus group discussion. When answering Question 9 of the intake questionnaire, the participants explained their use of music integration in the classroom. One hundred percent of the participants described the use of music as a way to engage students in learning content standards and skills. Bruner (1973) suggested that music integration gives learners an opportunity to bring their own thoughts, joys and experiences into learning new concepts. Participant 9 wrote, “I use music to help the students with phonics lessons such as rhyming words and learning letter sounds.” Participant 8 wrote that she used songs to teach IB attitudes and profiles (IBO, 2009a). Participant 10 wrote; “I have many songs that I sing that go along with our daily routine.” These teachers believed that songs helped them to teach content standards and skills.

Question 7 of the individual interview guide (Appendix D) was used to address RQ 2. The intent of question 7 was to learn the participants' perceptions of the benefits from using music integration in the classroom. During the individual interview, participants were asked to describe their perceptions of using music integration in the classroom. One hundred percent of the participants believed that there were only benefits to using music integration in the classroom. Each participant found that music integration helped to engage students in the learning process. Music integration helped to motivate students to learn subjects across the IB curriculum by producing an enjoyment for learning (Maslow, 1970).

When answering question 7, Participant 3 described music integration as “using music to engage the children and to teach the standards.” She also described the possible results of integrating music into the curriculum by stating, “I think that it (music integration) will reach more learners. All children learn in different ways, and this (music integration) is just one more way to interest the children and get them excited about learning.” Participant 4 also agreed by stating, “It (music integration) is how children learn.” Participant 10 said, “It (music integration) helps kids remember phonetics and learning skills.” During the focus group discussion, one participant concurred by stating, “Music integration will help students and teachers connect.” As a result of music integration, teachers and students will be able to make intrinsic connections across the curriculum (Chemi, 2014). Findings from the data revealed teachers had some experience with singing songs to motivate students to learn. However, the teachers had cognitive needs to learn and create additional methods for helping their students learn content

standards, skills and IB curriculum via music integration. This finding aligns with Holmes and VanAlstine's (2014) suggestion that PD can help teachers learn methods for teaching content standards and skills.

Finding 4: Elementary teachers need frequent planning time with music specialists to help integrate music into the curriculum.

Data from the intake questionnaire, individual interviews and focus group discussion informed RQ 2. Question 13 of the intake questionnaire asked the participants to select the frequency of teacher collaboration with the music specialist based on five choices (Appendix E). Five out of 10 respondents believed that collaboration with the music specialist was occasional. Participant 10 also wrote "due to time limits" next to her choice. Four out of 10 respondents believed that collaboration with the music specialist rarely took place. These four teachers concurred with Randall's (2012) idea that collaboration involves teachers from different areas of learning joining to meet curricular needs. However, one respondent felt that she collaborated with the music specialist very often. Inconsistencies in the data indicated the participants did not have similar perceptions of collaboration with the music specialist.

Although the intake questionnaire showed that participants had conflicting perceptions regarding the frequency of teacher collaboration time with the music specialist, the individual interview revealed that 100% of the participants believed that the sole problem with using music integration in the classroom was the lack of time allotted in the schedule to plan and collaborate with the music specialist. Building a holistic curriculum to support the IB program model will require time for teachers to

collaborate (Moolenaar, 2012; IBO, 2010c). Question 8 of the individual interview guide (Appendix D) asked the participants to share their perceived problems with integrating music in the classroom. Responses to question 8 of the individual interview guide helped to solidify the idea that all the participants viewed music integration as being solely beneficial, but problematic in regards to having the time to plan the use of it in the classroom. Ten participants made reference to an issue regarding time allotted to collaborate, plan or integrate music across the curriculum.

Participant 1 stated, “I don’t see a lot of problems (with music integration) other than it can become a time issue.” Participant 2 concurred by saying, “I don’t see anything wrong with it (music integration), that it shouldn’t be done. It (Music integration) just doesn’t happen because we’re not given the time to work on it.” Participant 4 stated, “We have limited time to collaborate with specialists.” Participant 10 said, “It’s (music integration) hard to do because of minimum time.” Participant 2 said, “And ideally if we had more time to work with the music teacher, to guide us, it (music integration) would flow better.” The teachers perceived a need for additional time to meet and plan music integration with the music teacher.

Responses given by the participants in the focus group discussion supported the information received from the individual interviews. When asked to provide the advantages and disadvantages of integrating music into the IB curriculum, two participants believed that an advantage of music integration was that it helps students learn. However, one participant thought that a disadvantage was the limited amount of time to plan for the use music integration in the classroom. All participants suggested that

there was a lack of time provided in the daily schedule to collaborate with the music specialist and plan for music integration across content areas. The necessary environment for teachers to feel comfortable and safe to plan collaboratively had not been established by school administrators (Morel, 2014; Maslow, 1943). The teacher responses helped me to identify physiological and safety needs for teachers to have frequent time to plan for music integration.

Research Question 3: How do kindergarten, first and music teachers in an IB elementary school perceive music integration in the context of the IB curriculum when there is adequate and frequent PD that promotes teacher collaborations across content areas?

Data from an intake questionnaire, individual interviews, and a focus group discussion helped to inform RQ 3. This question was used to help understand the participants' perceptions of music integration within the IB curriculum when adequate and frequent PD that promotes teacher collaborations across content areas is provided. Significant responses supplied by the participants, conveyed that 100% of the participants would like to understand music integration through PD; however, there is a concern regarding the time it would take to participate in professional trainings. The two themes that emerged from RQ 3 were teacher benefits of PD and a need for PD.

Finding 5: PD that encourages teacher collaboration can help teachers integrate music across the curriculum.

Participants suggested that professional training that promotes teacher collaboration across content areas would increase teachers' awareness and

comprehension levels of music integration and support the IB curriculum. Likewise, Mizell (2010) suggested that PD related to the IB curriculum could help grow effective teachers and increase student learning. According to Vega (2013) job-embedded PD is often designed to foster teacher collaboration. Data from the intake questionnaire and individual interviews reveal 100% of the participants perceive collaboration with the music teacher to have some importance to effectively integrating music across the IB curriculum.

Teachers expressed their perceptions regarding the benefits of PD to support teacher collaboration and music integration. Presently, teachers at the IB elementary school engage in weekly grade level collaborations however the music specialist is not included. All participants believed PD workshops that include the music specialist would help classroom teachers integrate music across the IB curriculum and promote teacher collaboration.

Question 15 of the intake questionnaire was asked to seek understanding of the participants' perceptions regarding the importance of collaborating with the music specialist to integrate music across content areas. Participants responded by selecting an answer from five choices (Appendix F). The participants' responses to the question helped identify if participants felt it was necessary to collaborate with the music specialist when planning to integrate music across the curriculum. Seven out of ten teachers believe that collaborating with the music specialist is important when integrating music across the curriculum. Two out of ten teachers felt that collaboration was essential. One teacher believes that collaborating with the music specialist is moderately important. Although

data indicates varied perceptions of teacher collaboration, none of the participants felt collaboration with the music specialist was insignificant. All participants believed collaboration with the music specialist is needed to help understand the process and delivery involved with infusing music throughout the curriculum. Support from the music teacher is important to help teachers gain confidence to use music integration as an instructional practice (Kim, 2013)

Question 12 of the individual interview guide was asked to seek teacher perceptions of the effectiveness of past PD on music integration. Teachers who participated in past PD to promote teacher collaborations and music integration recalled the benefits of the experience. This idea merges with Ucar's (2013) concept that creatively joining old ideas to new ideas is beneficial to the whole individual. However, consistency is required to show significant affects (Jao and McDougall, 2015). Seven out of 10 participants explained the results of one past PD with the focus on music integration. Participant 5 stated, "I know we had one PD last year, which was helpful and useful. But it's (music integration) hard because I feel like we (teachers) might still not truly understand." Participant 7 referred to the same PD mentioned by participant 5 by stating, "We did do that one PD last year, and that was helpful, but it's (music integration) just hard when we don't have common planning time." As a result of the previous training, teachers gained a slight understanding of music integration. However, complete comprehension was not achieved because the subject of music is not viewed as a priority for structuring school curriculum. For example, Participant 1 stated, "Remember when the music teacher got that (PD) grant and we (teachers) met. I felt that

was very beneficial. That was wonderful. But it seems like PD is around mathematics first, ELA (English language arts) second, and then whatever time is left over, the rest of the curriculum comes in. Unfortunately, some of our fine arts are being last.” The data indicated that teachers want to collaborate with the music specialist to gain further understanding of music integration to enhance the curriculum. This finding aligns with Semadeni’s (2010) suggestion that effective PD includes a consistent standard for collaboration. The cognitive needs of the teachers must be addressed before teachers can experience self-actualization. PD that includes opportunities for teacher collaboration can help teachers learn how to integrate music in to the IB program model (Borko, Jacobs and Koellner, 2010).

Finding 6: Frequent and adequate PD is needed to implement music integration.

Participants identified factors that contributed to his or her lack of understanding and confidence to use music integration a practical instructional approach. Although all 10 participants thought that frequent and adequate PD would be beneficial, 80% of them also expressed that a lack of time, PD focus, materials, resources and administrative support prevented adequate and frequent PD from occurring.

Data from the intake questionnaire and individual interviews indicated a lack of PD to support music integration as a practical approach to teaching content standards and skills to kindergarten and first grade students. All participants believed that more PD time is necessary to integrate music across the curriculum effectively. Researchers suggested that collaboration can be beneficial by making learning relevant (Leigh Mesler Parise,

2010) and that developing effective curricula with music integration requires adequate training and teacher collaboration (Sloan, 2009). Accordingly, music integration within the IB program will require PD and collaboration among teachers (IBO, 2010a). Question 12 of the intake questionnaire (Appendix E) was used to ask the participants to describe how often their school provided PD aimed at preparing teachers to infuse music into the IB curriculum. The participants selected responses from five choices (Appendix E). Seventy percent of the respondents noted rare offerings of PD to promote music integration. Twenty percent have never experienced PD to help integrate music across the curriculum, and 10% felt that training on music integration was occasionally provided at the IB elementary school. Data from the intake questionnaire suggested a need for frequent PD to support music integration as an instructional practice among kindergarten and first grade teachers.

Comments suggesting the inconsistency of PD to foster teacher collaboration and music integration were given by each participant during the individual interviews.

Participants answered question 10 by sharing their perceptions regarding the need for PD with the focus on music integration. All participants expressed a need for PD. Since teacher trainings on music integration are infrequent, teachers lack the understanding and confidence to infuse music throughout the curriculum. While teachers desire to use interdisciplinary approaches to education, there is a need for strategies, resource and materials to infuse music into the existing curriculum. Participant 6 stated, “I think that training is beneficial for teachers to feel more comfortable (integrating music).”

Participant 2 explained, “I don’t feel confident in myself to do it (integrate music) on my

own. But if I had PD to help guide me, that would be good.” Teachers believed that more PD is needed to help them gain the knowledge and experience to effectively integrate music across the curriculum. This identified need aligns with Mindich and Lieberman’s (2012) discovery that effective PD is characterized by frequent and adequate training which helps teachers gain the knowledge, ability, practice and perspective to increase student achievement. According to Chung Wei, Darling-Hammond, and Adamson(2010),“effective PD is ongoing, intensive, and connected to practice and school initiatives; focuses on teaching and learning of specific academic content; and builds strong working relationships among teachers” (p.3). In order to develop integrated curricula in IB elementary schools, the teachers will require frequent and adequate PD.

Teachers believed that frequent and meaningful PD will eliminate lack of understanding and fears that prevent the consistent use of music integration in their classrooms. Questions 13 of the individual interview guide and question 7 of the focus group discussion guide provided insight into the participant’s perception of receiving PD with the focus of music integration on a regular basis. As teachers express a need to understand how to incorporate music into the curriculum, opportunities for frequent and adequate PD would help teachers integrate music into IB planners and gain confidence to apply music integration as a regular instructional practice.

Participant 4 expressed that frequent and adequate PD would “help others (teachers) learn what music integration is and develop IB planners.” Participant 7 stated, “I think it (frequent PD) is definitely helpful because it gives all of us (teachers) better understanding of how to do it (music integration), gives examples of ways we can do it

(integrate music) and doesn't make those (teachers) who don't understand how to integrate music, feel as nervous to try it (music integration)." Additionally, teachers believed adequate PD should involve collaborating with the music teacher to plan IB units of instruction in kindergarten and first grade. For example, Participant 7 stated, "adequate PD and time to develop IB planners through collaboration with the music specialist needs to be provided." Teachers perceived strategic planning to include music when developing IB planners as a goal for integrating music across the curriculum. Providing frequent and adequate PD could help teachers reach self-actualization and motivate them to use music integration across content areas (Maslow, 1943; Maslow 1970).

Discrepant Cases

Data for this study were collected and analyzed from three sources to investigate teacher perceptions regarding the influence of PD on music integration in an IB elementary school. Six kindergartens and four first grade teachers provided written and oral responses via an intake questionnaire, individual interviews, and a focus group discussion. Teachers' responses from the intake questionnaire indicated that all participants suggested that collaboration with the music teacher was essential to implement music integration across content areas. However, there is a discrepancy in the data because nine of ten teachers believed collaboration with the music teacher did not take place often while one teacher thought that her collaboration with the music teacher was very often. This discrepancy indicates that teacher perceptions of collaboration may need to be defined within the context of music integration to provide understanding of

what is required to develop a PD plan that encourages regular teacher collaboration with the music teacher.

Evidence of Quality

To assure the validity and accuracy of the data collected, I used triangulation and member checking (Charmaz, 2014; Creswell, 2014). The first method used to maintain the quality of the research was member checking. Member checking was used to verify that researcher bias was eliminated (Midgley, Danaher, & Baguley, 2013; Padgett, 2008). After the completion of data analysis, participants were provided a synopsis of the findings of the study via email; and asked to examine and critique for inconsistencies or inaccuracies in their own data used to support findings.. After reviewing the findings, participants were given the opportunity to render any suggested changes, additions or clarifications to the findings. To accommodate each participant's schedule, participants were given the option to offer suggestions via my Walden University email or a face to face discussion. There were no suggested changes, additions or clarifications to the findings. All ten participants agreed with the findings of the study.

Secondly, I used triangulation to assure accuracy and quality of the data collected. Creswell (2009) suggested that data should be triangulated by collecting data from more than one source and by examining the data to identify and build categories that can bring understanding to an existing phenomenon. Data were collected from a 15 item intake questionnaire that used modified questions from the Los Angeles Music Center, Arts Integration Partnership Evaluation (Evaluation and Training Institute, 2012), three hours and thirty minutes of face-to-face individual interviews with 10 participants, 45 minutes

of a face-to-face focus group discussion and 26 pages of verbatim transcriptions. The data were continuously compared to reveal relationships and patterns that helped develop themes to explain the perceptions of elementary teachers regarding the influence of PD on music integration in an IB elementary school (Cohen, Manion, & Morrison, 2011). The various sources helped to reduce bias and provide comprehensive data. By comparing the data sources, I was able to identify relationships and patterns to help develop a core theme to explain the perceptions of elementary teachers regarding the influence of PD on music integration in an IB elementary school (Cohen, Manion, & Morrison, 2011).

Conclusion

The purpose of this qualitative project study was to investigate the perceptions of music, kindergarten and first grade teachers regarding music integration in the IB elementary curriculum. The isolation of music education within an IB elementary school in the APS district indicated a need for an interdisciplinary approach to music education that embodies other core subject areas of learning and cross-curricular teaching. The cohesion of the IB program goals and music education through frequent and adequate PD was explored in this project study to investigate the influence of PD on the perceptions of music, kindergarten and first grade teachers regarding music integration, curriculum and PD in an IB elementary school. Teacher perceptions were gathered from an intake questionnaire, individual interviews, and a focus group discussion.

The findings of this study provided a logical explanation and understanding of teacher perceptions regarding the influence of PD on music integration in an IB

elementary school. Through the research I discovered how using Maslow's hierarchy of human motivation as my conceptual framework helped me to identify teacher perceptions based on specific human needs. Maslow (1943) suggested that human basic needs are met in a hierarchal method beginning with the most basic needs and moving through a spectrum until self-transcendence is achieved. The identified findings of this study were:

- Kindergarten and first grade teachers perceived that children are engaged in the learning process when teachers use music integration as an instructional practice to teach content standards and skills.
- Teacher collaboration between core content area teachers and music specialists is needed to plan for music integration across content areas.
- Music integration helps engage students in learning content standards, skills, and IB curriculum.
- Elementary teachers need frequent planning time with music specialists to help integrate music into the curriculum.
- PD that encourages teacher collaboration helps teachers integrate music across the curriculum.
- Regular PD is needed to implement music integration.

Data revealed that regular PD may provide a practical approach for meeting the professional growth needs of elementary teachers, resulting in self-actualization.

However, the factors that prevent PD will need to be addressed. Teachers will need to experience psychological, safety, social, esteem, cognitive and aesthetic fulfilment (Maslow, 1970).

A unified perception of music integration among kindergarten and first grade teachers showed a willingness to incorporate music into instructional practices, but with apprehensions due to limitations of collaboration time, inconsistent PDs that promote teacher collaboration and music integration.

Teachers perceived that PD should involve consistent times for kindergarten and first grade teachers to collaborate and plan with the music specialist; as well as assistance with understanding practical strategies for infusing music across content areas (Afzal, Masrur, & Saleem, 2014). Therefore frequent and adequate PD with the focus of music integration, teacher collaboration and enhancing IB curriculum may be a practical approach to meet the needs of teachers in an IB elementary school. Consistent PD could help teachers gain self-fulfillment by realizing their potential to enhance the IB curriculum via music integration (Gulamhussein, 2013; Maslow 1943; Maslow 1971).

Based on the findings of this study, I developed a 3-day PD plan to help teachers reach self-actualization and to provide methods and strategies for integrating music into the IB curriculum for kindergarten and first grade. I designed the PD plan to engage teachers in developing IB units of instruction through teacher collaboration and music integration. Psychological, safety, social, esteem, cognitive, aesthetic needs were addressed via the PD plan by incorporating analogical strategies to meet the needs of the adult learners and to recognize the level of knowledge they bring to their jobs (Cleave, 2008; Maslow, 1970). The PD plan provided regular times for teachers to collaborate and plan with the music specialist as well as provided practical approaches for teaching content standards and skills via music integration. Furthermore, the PD plan provided a

platform to promote consistent teacher collaborations among content area teachers and the music specialist at an IB elementary school. A description of the 3-day PD plan based on the findings of this study is presented in the following section.

Section 3: The Project

Introduction

The purpose of this qualitative case study was to investigate the influence of PD on music integration in an IB elementary school through the views of kindergarten and first grade teachers. Findings from this study identified frequent and adequate PD as a primary need to promote teacher collaborations and infuse music into the IB curriculum. In order to provide a platform for elementary teachers to build integrated curricula through teacher collaborations, I have designed a 3-day PD plan, entitled Integration Impact to offer elementary teachers practical strategies for teaching across the curriculum via music integration, to assist elementary teachers in building IB units of instruction, and to provide time for teacher collaboration.

Integration Impact is a PD project for kindergarten and first grade teachers in a local school that will support district and school-wide initiatives to improve education. In accordance with the goal of the IBO (2013a) to develop the whole child through a well-rounded education, and in support of the strategic goal of APS (2010) leaders to place effective teachers in every classroom, I developed the Integration Impact project to enhance the IB program of an elementary school by fostering whole child development via teacher collaborations and music integration. I will use Integration Impact to equip teachers with the necessary knowledge and skills to be effective in the classroom and to help create lessons that make real-life connections across content areas. I designed Integration Impact based on the idea that effective PD requires strategic planning and the essential elements of social pedagogy to improve teacher efficacy. (Colwell, 2008;

Gulamhussein, 2013; Mizell, 2010; Stewart, 2014). As a music specialist in the IB elementary school, I will be the facilitator of the PD.

Description and Goals

Teachers in an IB elementary school are required to develop IB units of instruction that infuse music across the curriculum. To meet this requirement, it is essential for teachers to engage in PD to build the knowledge and skills to effectively integrate music into the curriculum (Mizell, 2010). The 3-day PD will address the needs of teachers by supporting school-wide curricula with music integration and by promoting teacher collaboration in an environment conducive to sharing pedagogical ideas.

The 3-day Integration Impact project will be introduced on the first of six preplanning days for teachers at the beginning of the school year. Through this project, teachers will be provided time to plan before students return from summer break and no additional funding will be required. Prior to preplanning days and the 3-day PD, I will discuss my ideas for the integration project with the site administrator to gain support for implementing the project. Upon approval from the site administrator, I will inform kindergarten and first grade teachers of the goals, dates, times, and location of PD via email and verbally. I will facilitate the 3-day PD for kindergarten and first grade teachers in the music room of the IB elementary school at a time approved by the site administrator. The teachers will meet in the music room in order to have access to resources and materials that may be needed during the PD.

The overarching goal of the PD project is for teachers to gain an understanding of music integration strategies to assist with the full implementation of music integration

within the IB curriculum. An additional goal is to create a structure for ongoing teacher collaboration and planning of IB units of instruction. For teachers to gain adequate training, topics, resources, and materials will be grade-level appropriate and relative to current units of instruction used by the participants of the PD. I will follow a specific order to facilitate the PD. During Day 1, entitled, The What, Why and Who of Music Integration, participants will be (a) introduced to the purpose, goals and objects of the PD, (b) complete a pretest for diagnostic assessment, (c) define music integration, and (d) engage in music integration activities. On Day 2, Aligning Music to the IB Curriculum, participants will (a) brainstorm music integration ideas, (b) align music standards to the IB curriculum, and (c) develop an outline for an integrated lesson plan. Day 3, entitled, Ready, Set, Integrate, will involve preparing for integration by (a) developing a grade level IB unit of instruction, (b) teaching an integrated lesson, (c) providing suggestions for future collaborations with the music teacher, and (c) completing a posttest as a summative assessment.

Day 1: The What, Why, and Who of Music Integration.

During my research for this study, I discovered that some teachers did not understand the meaning of music integration, why it is used, or who and what was needed to effectively infuse music across the curriculum. The goal for the first day of the 3-day PD is to provide an introduction to the PD by establishing the purpose, goals and objectives of the training; and to engage participants in various activities, using music integration as a catalyst to help encourage teamwork, cooperation, and trust amongst the

participants (London, 2011). The introduction will be delivered via a PowerPoint presentation (Appendix A).

After the introduction, I will have the teachers complete a pretest to determine their knowledge of music integration before engaging in the PD activities (Boyas, Bryan, & Lee, 2012). The purpose of this type of diagnostic assessment is to assure that the prescribed objectives for the PD will, in fact, address the educational needs of the teachers. If the goals for the PD need to be altered, the results of the pre-test will help to validate the change. The results of the pretest will be shared with the administration and teachers at the conclusion of the 3-day PD to help guide future PDs or collaborative planning sessions. Sharing the results with the administrator and teachers will help them understand the type of PD that may be beneficial to them in the future.

Next, participants will engage in an icebreaker activity to build a trusting environment, followed by an activity to define music integration. Defining integration will involve participants constructing a working definition of music integration based on his or her personal perceptions. Defining music integration may help teachers gain an understanding of why music integration is needed to enhance the curriculum and help identify the resource personnel who are available to support their efforts to effectively infuse music into the IB curriculum. Next, participants will hold a compare and contrast discussion of their perceptions of music integration versus the perceptions from educational theorists. Teachers will then engage in activities that use music integration to teach content standards related to science, art, and language arts. Finally, the teachers will

discuss their perceptions of Day 1 and complete feedback forms to evaluate the first session.

Day 2: Aligning Music into the IB Curriculum

The goal of the second day of training is to involve teachers in aligning music standards to the current IB units of instruction for the purpose of developing an outline for integrating music across the curriculum. Prior to the training, teachers will be asked to bring a copy of their current IB units of instruction with language arts, science, mathematics, and social studies CCSS. I will provide a hard copy of Georgia Performance Standards for Music and sample lesson plans to demonstrate music integration across content areas to all participants. First, participants will engage in an icebreaker activity to help explain the concept of bridging together the old curriculum with the new instructional strategy of music integration. During the activity, participants will recall a past personal event and apply it to a new personal event. Participants will be asked to explain how the past encouraged the new and how the new enhanced the old. Following the icebreaker activity, participants will review a quote from educational theorist John Dewey and explain how his statement relates to the icebreaker activity. I will then relate the quote to our goal for Day 2. Third, the participants and will brainstorm ideas to integrate music into an already established unit of instruction and select music standards that will support current IB units of instruction. Fourth, I will help guide each teacher to develop an outline for an integrated lesson to accompany the selected unit of instruction. Fifth, the teachers and I will develop a list of

materials/resources needed to implement the lesson. Finally, the teachers will discuss the results of day 2 and complete feedback forms to evaluate the session.

Day 3: Ready, Set, Integrate!

The goal for the third day of training is to have grade level teams actively participate in developing and teaching grade level IB unit of instruction using the outlines that were created during the Day 2 training. Day 3 will begin with an introduction to explain the objectives of the day. I will give the participants an overview of the expected outcome for session 3. Following the introduction, participants will review the tools needed to integrate music across the curriculum. The tools for music integration were introduced during Day 2 session. Next, participants will engage in the process of planning, developing and implementing music integration. During this process, participants will get ready for music integration by thinking of a plan to integrate music across the IB curriculum. Participants will be asked to refer to the lesson outline they developed during the Day 2 session. Next, participants will confer with their teammates and the music specialist to come to an agreement on a plan of action for infusing music into the curriculum. Third in the process, participants will follow six steps to integrate music into the IB curriculum. The steps are as follows: (1) choose a grade level team partner to collaborate with, (2) select Georgia Performance Standards for Music to integrate the curriculum, (3) write plans for integration on a lesson plan template, (4) choose materials and resources needed for integration, (5) practice teaching an integrated lesson with your partner, and (6) teach an integrated lesson to colleagues. I will provide support to the teachers as needed. Materials and resources will be supplied based on the

suggested list from the Day 2 training. Next, teachers will be asked to recap and evaluate the day by discussing the results of Day 3 and completing a feedback form. Participants will also be requested to provide suggestions for subsequent PDs and collaborations with the music teacher. The teachers will then be asked to complete a posttest to determine the knowledge and skills they have gained toward efficiently and confidently implementing music integration on a regular basis and to provide me with an evaluation of the effectiveness and success of the 3-day PD. Results from the pre- and posttests will be provided to the administrator and teachers one day after the conclusion of the PD. These results may help guide the direction of future PD sessions.

Rationale

The rationale for this project was derived from the local problem at an IB elementary school presented in section 1 of this study. Due to a lack of collaboration time between classroom teachers and music teachers, there is a need for professional learning opportunities to help teachers join in building innovative and effective teaching strategies for enhancing school curriculum. Results from data analysis revealed teachers desire to understand better how to infuse music into the IB curriculum; however, there is a lack of teacher preparation regarding music integration. The implementation of the 3-day Integration Impact project will seek to bridge the gap between music educators and general classroom teachers by providing a platform for collaborative planning and infusing music into the IB curriculum.

I chose a 3-day PD as my project because PD can help foster teacher collaboration and give teachers the knowledge and skills to build confidence for utilizing new

instructional practices (Afzal, et.al.,2014). The PD genre was identified as the most appropriate project based on the responses of the study participants. As I analyzed the data collected from an intake questionnaire, individual interviews and focus group discussion, it became apparent that kindergarten and first grade teachers perceived music integration as an effective means for helping students engage in learning content standards and skills of varied subject matter; however there was a need for understanding regarding music integration. The teachers also perceived that PD with the focus of music integration and time to collaborate with the music teacher would assist them in infusing music into the IB curriculum.

I believe the outcome of the project will address the need for teacher collaboration time to build a curriculum that integrates music across content areas by providing teachers with a scheduled time for collaboration with the music teacher, as well as an outline for developing and implementing an integrated instructional plan. For example, Day 1 of the 3-day PD will set the platform for teacher collaboration. Teachers will be encouraged to share their perceptions and ideas with colleagues, identify personnel needed to help shape an integrated curriculum and obtain examples for teaching through music integration. Day 2 will give teachers time to develop a practical outline for building an integrated IB unit. On Day 3 teachers will develop and implement of an integrated lesson.

Review of the Literature

The literature review was constructed based on the results of the data analysis conducted in section 2. The purpose of this literature review is to provide validity to the

proposed project based on the findings from the research. Based on research findings, there is a need for frequent and adequate PD that promotes teacher collaboration and helps teachers build IB curriculum via music integration. In this review of literature I provided the theory of social pedagogy as a framework for the Integration Impact project and will support the following findings (Lichtman, 2013):

- Music integration helps support instructional delivery by engaging students in learning content standards, skills, and IB curriculum.
- Teacher collaboration time between core content area teachers and music specialists is needed to plan for music integration across content areas.
- Frequent and adequate PD that encourages teacher collaboration can help teachers integrate music across the curriculum.

In this review, I will identify research-based support for genre selection, the importance of social pedagogy, and the three key concepts of my 3-day PD; music integration, teacher collaboration, and continuous teacher development.

Selection of Genre

The fundamental goals of this project were to help transform the curriculum of an IB elementary school to include music integration and to provide a platform for frequent teacher collaboration when making decisions regarding the curriculum. To change the curriculum from its current shape to a more interdisciplinary form, teachers must have the time to collaborate and plan a course of action for the redevelopment of IB units of

instruction. For this reason, I chose a 3-day PD to provide the necessary time and resources for teachers to reconstruct the IB curriculum. A 3-day PD may help to guide the redevelopment of school-wide curriculum and generate an environment of social pedagogy.

PD for teachers is a training used in school districts to help teachers continue to grow in their positions as educators (Quint, 2015). PD helps improve teacher effectiveness and student learning. Job related PD has been noted as an effective method to encourage teachers to learn (Mizell, 2010). Teachers tend to engage in the learning process when professional learning experiences help them become more efficient at teaching; inspire their students to learn while also assisting them with meeting district goals. PD in the IB elementary school discussed in this project study is needed to help maintain effective teachers, increase student achievement and align school objectives to the districts' strategic plan (APS, 2014b).

I used this literature review to demonstrate that the most effective way to improve teacher and student performance is via PD. Teachers are more interested in learning a new skill or approach when a PD is focused on relevant topics and can evoke tangible results (Gulamhussein, 2013). A PD genre can give teachers the knowledge and resources to successfully enhance school curriculum, collaborate with colleagues and increase student engagement. To endorse a change in the IB elementary school and district, a 3-day PD entitled Integration Impact was developed (See Appendix A). The 3-day PD may help teachers of an IB elementary school understand music integration for the purpose of

creating and applying music integration as an instructional strategy. I developed Integration Impact using the theoretic approach to social pedagogy.

Social Pedagogy

The use of social pedagogy for this project may improve the effectiveness of teachers in an IB elementary school as well as school-wide curriculum. Social pedagogy is a holistic approach to education that allows the learner to relate old ideas and constructs to new ones for the betterment of the whole person and or community (Úcar, 2013). Through the employment of Integration Impact, elementary teachers will be provided the opportunity to connect their previous knowledge of developing and teaching IB curriculum to a new method of integrating music across the IB curriculum. Being able to redevelop curriculum that infuses music across content areas will help teachers engage students in the learning process and promote positive change in the IB elementary school (Bruner, 1973; Chemi, 2014; Rinne et al., 2011).

According to Sharvashidze and Bryant (2011) social pedagogy is an effective form of adult education because it encompasses the basic human need of self-actualization. The use of social pedagogy can provides tangible results that may motivate teachers to continue the practice of creating curriculum via teacher collaboration and music integration. Social pedagogy in this project was reached by applying Colwell's (2008) and Stewarts' (2014) suggestions for effective PD. The researchers' suggestions imply that success of PD will be reached through the shared effort of teachers and administrators.

The project involved (a) discovering teacher needs and wants for integrating music across the curriculum, (b) informing site administrators of plans for integration, (c) starting with reachable goals (d) initiating collaboration among music and core content teachers (e) being flexible and ready to make changes and (f) evaluating the outcome. Through this process, school stakeholders will have the opportunity to share in shaping and enhancing schoolwide curriculum. To help initiate the process, the needs of teachers were discovered through data analysis and used as a guide in designing Integration Impact.

Music Integration

Music integration helps support instructional delivery and engages the student in learning content standards and skills. Music integration can be defined as combining music with at least one other subject for the purpose of consolidating the curriculum in which each subject gains equal importance as a blended unit (May, 2013). Chemi (2014) and Rinne et al. (2011) suggested that music integration is an instructional method that can help learners retain large sums of information to equip them for academic and social success. Thus, students who learn via music integration become well-rounded individuals who can understand processes and relative connections between subject matters (Willis, 2011).

Teaching content standards and skills through music allows for teaching more than one subject matter at the same time while also engaging students in the learning process. As a support to the goal of Integration Impact, the theory of using music integration to engage learners and teach content standards and skills was explored

through data analysis and review of literature appropriate to the project. Data analysis from this project study showed that kindergarten and first grade teachers perceived music integration as an instructional method that assists with teaching the IB curriculum and engaged learners. The outline of Integration Impact will indicate music integration as an interdisciplinary approach to help teachers learn and instruct content standards and skills (Holmes & VanAlstine, 2014). Also, Bruner (1973) emphasized that allowing learners to make connections between old and new information not only provides understanding but a type of self-actualization, thus inducing aspiration to have kindred experiences.

Integration Impact will integrate two ideologies.

First, during the PD teachers will bridge the gap between the current IB curriculum and the proposed integrated curriculum. Teachers will align the standards of the old IB curriculum with Georgia Performance Standards for Music for a new and revised version of the IB curriculum. The cohesion of old and new may provide euphoria for teachers to help inspire them to engage in perpetual efforts for making unified decisions regarding overall school curriculum. Likewise, results of Integration Impact may guide teachers in using the interdisciplinary method of music integration to help students make relative connections between old and new knowledge across content areas. This process could engage learners and induce a positive impact on students' determination to learn. However to employ music integration across content areas, teacher collaborations between music teachers and core content area teachers are inevitable.

Teacher Collaboration

Regular teacher collaboration time between core content area teachers and music specialists is needed to plan for music integration across content areas. Teacher collaboration has become the crux of success for educational reform (Riveros, 2012). The success of reform models such as the IB program rely on teacher collaboration to bring about positive change in education via requirements for collaborative planning among IB teachers (IBO, 2010b). Participants of the project study interviews and group discussion were harmonious in their views of teacher collaboration. Kindergarten and first grade teachers believed that collaboration with the music teacher would be an essential element for integrating music into the IB curriculum. However, the project study research revealed that the meaning of teacher collaboration needed to be defined to establish a unified comprehension of teacher collaboration.

Teacher collaboration can be defined as an integration of teachers from different backgrounds and knowledge bases to discuss, outline, and plan instructional strategies and curricula to meet the needs of learners (Mink, 2014). According to Moolenaar (2012), the success of educational reform relies on the varied knowledgeable backgrounds of teachers. Since music teachers and core content teachers are equipped and trained in different content areas, teachers will need to collaborate to gain the ultimate experience of integrating music across content areas (Randall, 2012). The collaborative process of the project will afford teachers the allotted time and resources to address instructional issues and build upon existing curricula to maximize student learning and academic growth. During the project, teachers will work together to define

music integration, develop a practical outline for integrating music across the IB curriculum and develop a plan of action for implementing music integration.

One way to foster teacher collaboration is through collaborative planning sessions to help teachers make practical connections between music and other subjects.

Collaboration is a means for teachers to come together to accomplish a common goal.

According to Altun and Cengiz (2012) and Morel (2014), it is important for school administrators to foster a climate that is conducive for teacher collaboration. Furthermore a collaborative environment should hold the following characteristics: (a) teachers must have the common goal and expectations to work together, (b) there must be trust among those who are collaborating and (c) there must be consistent standards for collaboration (Mink, 2014; Semadeni, 2010; Vaughan & McLaughlin, 2011). To obtain a collaborative environment, a heterogeneous group of kindergarten and first grade teachers with the same goal of enhancing school curriculum will participate in Integration Impact.

Additionally, goals for collaboration will be presented and applied, and trust among participants will be reached via icebreaker activities that foster shared community.

Although this model for collaborative planning would provide teachers with the learning experience to comprehend the process leading to music integration, music integration is an instructional method that requires adequate training to develop the confidence and skills needed to implement music integration in the classroom (Steele, 2013; Kim, 2013; Borko, Jacobs, & Koellner, 2010). Hence, another way to promote teacher collaboration is via frequent and adequate PD that encourages teacher collaboration.

Continuous PD

Frequent and adequate PD that encourages teacher collaboration can help teachers integrate music across the curriculum. According to Jao and McDougall (2015), effective PD constitutes learning opportunities that foster teacher collaboration, occurs on a regular basis, provides content that is relevant to teachers and fulfills curricular needs.

Consequently, adequate PD leads to knowledgeable and skilled teachers who are equipped to evoke academic achievement among learners (Blank, 2013). Forms of PD can vary in nature and range from educational workshops or seminars provided by an outside entity to job-embedded training, conducted onsite (Peter, 2009). Vega (2013) identified that the most effective of the two extremes is the latter because job-embedded PDs provide collaborative learning, integration of curriculum, application opportunities, and retention of knowledge. Educational workshops and seminars are isolated experiences that lack a consistency of learning and that prevent teachers from retaining knowledge gathered from the experience.

Researchers found that adequate PD for integrating music across the curriculum should involve consistent meetings of teachers embedded within the parameters of the school day (Lino, 2014; Mizell, 2010); and unrelated, infrequent PD tends to be ineffective and lacks the substance needed to evoke change in the mind of the learner. Data from the project study revealed that kindergarten and first grade teachers in an IB elementary school are more prone to participating in job-embedded PD due to the lack of time allotted to participate in off-site trainings. Integration Impact will allow teachers to participate in PD on site, during the regular work day, and the topic of the training will be

relevant to their working environment. According to Gulamhussein (2013), “The duration of PD must be significant and ongoing to allow time for teachers to learn a new strategy and grapple with the implementation problem” (p.14). However, the continuation of professional learning experiences that focus on teacher collaboration and music integration must be determined by the administrator and the teachers. Integration Impact may foster a continued occurrence of PD and teacher collaborations in the IB elementary school.

I employed the use of a variety of search engines to identify current, peer-reviewed sources. The search engines I used were the Walden University Library, Google books, and various literature regarding music integration, teacher collaboration, and effective PD strategies. This literature review was developed to provide support of the project Integration Impact, a 3-day PD to help teachers integrate music across the IB curriculum.

Project Description

As discussed in the literature review, the plan for implementation of Integration Impact will involve the following outline based on suggestions presented in research (Colwell, 2008; Gulamhussein, 2013; Stewart, 2014).

- Discover teacher and curricular needs
- Gain support of administrators by informing them of plans for integration
- Plan for reachable goals
- Begin the practice of collaboration between the music and core content area teachers

- Being willing and ready for change
- Evaluate the outcome.

The determination of teacher and curricular needs for proposing a 3- day PD that fosters teacher collaboration and helps teachers enhance the IB curricular via music integration was discovered during the data analysis process of the study. Kindergarten and first grade teachers perceived that music integration could help them be more effective in teaching content standards and skill. The teachers also identified a need for time to collaborate with the music teacher to create integrated units of instruction. Integration Impact was designed to help core content area teachers in an IB elementary school understand and discover the use of music to teach content standards and skills to build IB units of instruction. Additionally, the 3-day PD will initiate and cultivate the practice of teacher collaborations across content areas and prepare teachers to confidently utilize music integration as a common instructional practice (Battersby, 2014). Ultimately, Integration Impact will be used to provide school stakeholders with the knowledge base to maintain an educational environment that maximizes the IB program.

Integration Impact will be offered as an on-site, job-embedded PD that takes place during preplanning days, prior to the beginning of the regular school year. The PD will be held within the first four days of the preplanning week based on the approval of the site administrator. The first day of the preplanning week is usually reserved for administrators to provide pertinent information for the school year. Administrators must provide authorization to utilize preplanning days for PD; therefore I will meet with the on-site

administrator to explain the goals of the PD and gain support of the Integration Impact initiative prior to its implementation.

Additional goals for the PD may be discovered via teacher collaboration as teachers brainstorm ideas for integration based on current IB units of instruction and standards. Through this process, teachers will have the opportunity to voice concerns, present inquiries and pedagogical ideas that may require the flexibility of notions about how to effectively implement music integration into instructional practices. This procedure may also lead to alterations in the objectives of the PD. Teachers will be encouraged to share liberally pedagogical ideas; thus creating an environment of social pedagogy. Evaluation of the Integration Impact will be discussed in a subsequent section.

Potential Resources and Existing Supports

Implementation of Integration Impact requires space, time, participation and administrative support. The resources to implement Integration Impact are already available. The on-site location has various classroom spaces in which grade level planning sessions already occur each week. However, the music room will be most appropriate to give teachers access to available materials and resources for the PD activities. The days to hold the PD are already established as preplanning days for teachers based on the district staff calendar (APS, 2015). The site administrator must approve the time to hold the PD. Preplanning days are considered critical days and attendance during preplanning days is a district requirement. Materials to conduct the PD will include: Georgia Performance Standards, sample integrated lesson plans, kindergarten and first grade current IB units of instruction, three PowerPoint

presentations, projector with whiteboard, writing and drawing paper, CD player, Carnival of the Animals CD, pre and post -test, handouts for music integration activities, pretest and posttest, and feedback forms for evaluation.

Potential Barriers

There is one potential barrier to implementing Integration Impact. The school administrator must grant permission to schedule the PD; consequently, there is not a guarantee that the PD will occur on the proposed days. Site administrators create agendas for preplanning days in advance. To eliminate this barrier, I will discuss plans for the proposed integration project with the site administrator four weeks before preplanning days. It is my hope that by being proactive, the site administrator will be able to add Integration Impact to the agenda. However, if Integration Impact cannot be added to the agenda for the preplanning days, the 3-day PD project will be operable even if there is an alteration of days. This is because Integration Impact is scheduled during the regular workday hours.

Proposal for Implementation and Timetable

Integration Impact was designed based on the research from the literature review and the results of data analysis. It was discovered through data collection tools that kindergarten and first grade teachers perceived music integration to be a valuable instructional method to engage learners and enhance the IB curriculum. Data collection tools also revealed a need for PD to foster music integration and encourage teacher collaboration among core content area teachers and the music teacher. The literature review revealed that there was credence to teacher perceptions regarding music

integration being used to help students retain content standards and skills across the curriculum and to engage students in the learning process. Also, the literature review revealed the importance of teacher collaboration in initiating music integration and the utilization of consistent and adequate PD to assist teachers with designing and implementing an integrated curricular.

Integration Impact will be an on-site, job-embedded PD to help kindergarten and first grade teachers build IB units with music integration. The 3-day PD will adhere to the already established, preplanning days for teachers to limit potential barriers with the schedule. Because preplanning days are only held once a year, the 3-day PD will take place after the first day of the six preplanning days as outlined in the project (Appendix A). The first day of the preplanning days is usually reserved for the administrator to deliver pertinent information to begin the school year. The three PD days will be divided into three sessions and labeled: a) Day 1: The What, Why and Who of Music Integration? b) Day 2: Aligning Music to the IB Curriculum and c) Day 3: Ready, Set, Integrate!

Fifteen minutes prior to the start of each 3-day session, participants will sign-in and receive materials for the day. Participants will sign-in for accountability and validation of presence. Each day of the 3-day PD will involve an introduction. The introduction will provide the participants with the goal, objectives and expected outcome for the day via a PowerPoint presentation. On days one and two participants will engage in icebreaker activities to build trust among the participants and create an environment conducive for social pedagogy. Days 1, 2 and three will also include brief group discussions to recap the happenings of the day and provide an assessment of whether the

goals and objectives of the day were met. Additionally, participants will evaluate the PD experience by completing a feedback form each day of Integration Impact.

On Day 1 participants will complete a pre-test to determine their knowledge base of music integration, be introduced to the meaning of music integration and have direct experiences participating in music integration activities. Day 2 will be devoted to building an outline to help participants create IB units of instruction via teacher collaboration and music integration. Day 3 will continue to focus on promoting teacher collaboration by having grade level partners create one integrated lesson plan together and practice executing it before their peers. The lesson plans will be combined to create one IB unit for kindergarten and one IB unit for first grade. At the conclusion of Day 3, participants will discuss the project outcome and give suggestions for future PDs and teacher collaborations. Participants will also complete a post-test to determine the learning outcome of each participant and to guide data for subsequent PDs at the IB elementary school. The purpose of Days 1, 2 and three will be to foster frequent and adequate professional learning that encourages teacher collaboration and music integration across the IB curriculum.

Roles and Responsibilities

I will serve in three distinct capacities to fully implement the Integration Impact Project. The first role will be as the facilitator of the PD. I will be the facilitator by gaining permission from the administrator to utilize three days of preplanning week to implement Integration Impact; and by guiding each session to assure that PD goals, objectives, activities, recaps and evaluations are completed. The second role is as the

presenter. I will act as the presenter by providing kindergarten and first grade teachers with the meaning of music integration and how it can be used in a classroom setting. The third role is as a teacher resource. I will assist members of collaborative teams of kindergarten and first grade teachers align music to the IB curriculum and build integrated IB units of instruction.

Project Evaluation Plan

The effectiveness of Integration Impact will be determined using diagnostic, formative and summative measures. Evaluation of projects can take place through various assessment methods. Assessments can be used for a variety of purposes including: to assist student learning, diagnose student strengths and weaknesses, evaluate the effectiveness of a particular instructional strategy, examine and improve the effectiveness of curriculum programs, to assess and improve teaching effectiveness, provide data to assist in decision-making, communicate with and involve stakeholders, and to motivate further learning (Dennis, Rueter, & Simpson, 2013; Keshavarz & Baghdarnia, 2013; Lee, 2010). The assessment methods used for Integration Impact will measure and evaluate the participants understanding of music integration for the purpose of guiding professional learning to meet current and future instructional needs and to inform decision-making regarding teacher trainings and curriculum structure.

Crisp (2012), Suah and Ong (2012) suggested that evaluation should vary to accommodate learning styles and involve a variety of assessment types that will assist in bridging the gap between present and future knowledge of learners. Therefore, diagnostic, formative, and summative assessments will be utilized to determine the

efficiency of Integration Impact. The tools for assessments will be in the form of project goals and objectives, integrated lesson plans, group presentations, pre and post- tests, feedback forms and group discussions.

At the beginning of Integration Impact, participants will be given a diagnostic assessment via a pre-test, designed to meet the PD goals and objectives. Formative assessments will be ongoing throughout the 3-day PD through facilitator observations of participant responses and feedback forms. Summative assessments in the form of post-test and collaborative group presentations of integrated lesson plans will occur on day three of the PD. Kindergarten and first grade level partners will present integrated lessons to their colleagues.

After each presentation, the observing group will provide feedback to their peers to help inform future goals for grade level planning sessions. At the conclusion of the project, the results of the pre and post tests will be shared and discussed with participants and the school administrator. Results from the evaluation process will be communicated to school stakeholders via a school newsletter that is approved by the school administrator. An explanation of each assessment type for evaluation is described in the following paragraphs.

Diagnostic Assessment

Diagnostic assessments are given to determine why learners may not be meeting teacher goals and decide on a plan to enhance student learning (National Consortium of Interpreter Education Centers, 2015). Diagnostic assessments are linked to predetermined learning objectives, systematically built into the curriculum and identify next steps for

student learning (Lee, 2010). During the diagnostic assessment process, students should be involved in the identification of learning needs, teacher should modify the course and or teaching approaches in light of assessment information; and students should understand why and how they will be tested (Ontario Ministry of Education, 2013). For this reason, the diagnostic process for Integration Impact will begin with kindergarten and first grade teachers completing a pre-test to identify their knowledge base regarding music integration and its use as an instructional practice. Results of the pre-test will be discussed with the participants and help to inform and tailor subsequent sessions of the 3-day PD. Room for alterations of the PD will be given to help meet the participants' and curriculum needs.

The second stage in the diagnostic process will be to review the data received from the summative assessment (discussed in a following paragraph) and discuss with participants and the administrator to determine and set goals for future planning or training sessions. Results from the evaluation process will be communicated to school stakeholders via a school newsletter that is approved by the school administrator.

Formative Assessments

Formative assessments are a part of the instructional process, and they are used to inform instruction while it is taking place, to inform teachers and students about learning, and to shape the learning plan (Glazer, 2014). I will observe participants during hands-on activities, group discussions, and end-of-session feedback. These observations and participant responses will serve as formative assessments of the participants' progress. These types of assessments will provide direction for subsequent sessions and determine

whether there should be any alterations made to PD design to meet better the needs of the participants.

Summative Assessments

Summative assessments are given to help sum up what students know. They are administered periodically as an accountability measure, to determine how well students have met learning goals (Glazer, 2014). Summative assessments can ask learners to perform learned skills or complete written tests based on the instructional goals of the teacher (Poth, 2013). The summative assessments used for Integration Impact will be in the form of group presentations of integrated lessons and a post -test. Grade level partners will be asked to present an integrated lesson to their peers. After each presentation, the observing group will provide feedback to help inform goals for future grade level planning sessions. In addition, the same test that was used as a pre-test during the diagnostic assessment will be given in the form of a post-test at the conclusion of all three sessions of Integration Impact to provide an assessment of whether participant needs were met and whether the expected outcome of Integration Impact was accomplished.

Project Implications

Implementing Integration Impact may establish social change by encouraging collaborations among IB communities across the district, providing a district-wide awareness of music integration as a method to enhance educational reform and providing data to guide district-wide decisions regarding educational reform. Currently, there are

eight IB elementary schools across the district that have individual plans of action to meet IB goals and requirements. Collaborative planning sessions of these eight IB schools are scheduled in isolation of the remaining seven IB schools. However, these IB schools may benefit from this project study by using Integration Impact as a model and guide for district-wide PDs that focus on building curriculum with music integration and bringing teachers, administrators, students and parents of IB schools together, thus making more unified district.

Although this project study has focused on addressing the problem of a lack of PD that encourages music integration, Integration Impact could help IB schools of the district to transition toward a unified plan of action for meeting the IB program goal “to develop internationally-minded people, who recognizing their common humanity and shared guardianship of the planet, and to help create a better, more peaceful world” (IBO, 2014, p. 7). Furthermore, awareness of the benefits of this type of PD can support district goals to build relationships between schools for the purpose of “aligning instructional programs across neighboring schools” (APS, 2014b, p.7).

Conclusion

My purpose for designing Integration Impact was to help bridge the gap between planning sessions among music educators and core content teachers in an IB elementary school and to help infuse music into the IB curriculum to better engage learners. Through research and data analysis, I discovered that PD is a practical method for meeting my intended purpose. It is my hope that Integration Impact will bring about positive social change in developing working relationships among educators that can positively affect

school curriculum at the local and district levels, thus, encouraging a continuous integration across content areas and various IB communities.

The next section of this project study will be the reflections and conclusions of this project study to include: project strengths, recommendations for remediation and limitation, scholarship, project development and evaluation, leadership and change, analysis of self as a scholar, analysis of self as a practitioner, analysis of self as a project developer, projects potential impact on social change, implications, applications and directions for future research and a conclusion.

Section 4: Reflections and Conclusions

Introduction

The purpose of this qualitative project study was to investigate the influence of PD on the use of music integration in an IB elementary school through the perceptions of kindergarten and first grade teachers. An intake questionnaire, individual interviews, and a focus group discussion were used to help me discover the educational needs of the teachers and the curricular needs for strengthening the IB curriculum. Through data analysis, I determined the apparent need to supply kindergarten and first grade teachers with the opportunity to collaborate with the music teacher to build an integrated IB curriculum.

Review of peer-reviewed literature gave me insight into the appropriate means for addressing the need. Based on research and teacher perceptions, PD, with the focus of music integration and teacher collaboration, was deemed to be the most effective project to meet teacher and curriculum needs of the elementary IB school. This section will discuss the project strengths, recommendations for remediation and limitation, scholarship, project development and evaluation, leadership and change, analysis of self as a scholar, analysis of self as a practitioner, analysis of self as a project developer, projects potential impact on social change, implications, applications and directions for future research and a conclusion.

Project Strengths and Limitations

The goal of Integration Impact was to provide a platform for teacher collaboration and music integration across content areas. A 3-day PD was designed to help teachers of

an IB elementary school understand, develop, and apply music integration as an instructional strategy to enhance IB curriculum. The PD project will help foster teacher collaboration between the music teacher and core content teachers. The key strength of this project encompassed three district goals. Three of the strategic goals of APS (2014) are to: (a) “continually improve operating systems by processing and prioritizing resources based on student needs” (p.9), (b) “foster a caring culture of trust and collaboration” (p.9), and (c) “invest in the holistic development of a diverse student body” (p. 9). The project will maximize school resources for decision-making practices, help build a collaborative culture in a district elementary school, and support a well-rounded education for students.

Mizell (2010) and Vega (2013) suggested that internal professional learning can bring awareness to available and valuable resources within a community. Integration Impact has the potential to meet a district goal by giving teachers the opportunity to learn effective instructional strategies via their colleagues within a practical environment. Conducting the PD on-site during regular workday hours will provide an efficient way to reduce budget concerns by providing quality learning opportunities for all teachers to improve school curriculum, thus creating an innovative method to maximize the decision-making process for shaping school curriculum.

According to London (2011), teacher collaboration is accomplished when there is trust among those who will collaborate. Various team-building activities were embedded into the design of the PD to produce an environment of social pedagogy (Stewart, 2014). Icebreakers and music integration activities will be used to help build trust and

collaboration among elementary teachers from different backgrounds and content areas (Moolenaar, 2012); consequently establishing a platform for teacher collaboration.

PD to help teachers align the curriculum to engage learners via integration is supported in the strategic goals of the district (APS, 2014b). The 3-day PD project will help guide teachers in redeveloping curriculum to create a more holistic approach to teaching and learning to produce well-rounded students (Willis, 2011). This holistic approach will be done by bridging old concepts of the IB curriculum to the new concept of music integration (Úcar, 2013). Aligning the IB curriculum for music integration will render a guideline for other IB schools of the district to enhance school curriculum. The key strength of this project will help provide collaboration time for teachers of an IB elementary school to enhance IB curriculum, manage and organize resources to improve educational reform, and produce a guideline for other IB schools of the district to maximize school curriculum, resources, and operations.

There are two limitations of Integration Impact in providing teachers with frequent and adequate PD to promote teacher collaboration and music integration in enhancing the IB curriculum. The limitations are potential scheduling conflicts and administrative rejection of the project proposal schedule. Because the project is planned for preplanning days on the school calendar, there may be a possible conflict in the schedule if the administrator has previously scheduled activities for those days. Site administrators are responsible for the agendas of preplanning days; consequently, a second limitation is that of a potential rejection of the PD schedule by the site administrator. To conduct the 3-day PD during preplanning days, the support and

cooperation of the site administrator is necessary. However, if the site administrator is unwilling to include the PD on the agendas for preplanning days, the schedule for the 3-day PD will need to be altered. Therefore, the implementation and success of Integration Impact will rely on administrative support of the proposed project schedule.

Recommendations for Alternative Approaches

Both limitations can be remediated by addressing the limitation regarding administrative support. Because the administrator is the leader in the building, final decisions are made via the site administrator and can significantly impact whether music integration takes place within school curriculum (Fitzpatrick, 2013). To remediate this limitation, a meeting with the administrator will need to be arranged to explain the goals, objectives and expected outcome of the project in advance (Colwell, 2008; Gulamhussein, 2013; Stewart, 2014). Being proactive in this manner may allow time for the administrator to consider the implications of the project for improving overall school curriculum and teacher effectiveness, thus gaining his or her support of the proposed project schedule. Cooperation and support from the administrator will eliminate all scheduling conflicts.

Another approach for addressing the limitations can be to hold the 3-day PD during the already established, weekly grade level planning sessions. Because planning sessions are held one hour per week, the 3-day PD would encompass 11 weeks to accommodate the 11 hours of training presented in the project (See Appendix A). Although the project will span a longer period of time, it may produce a common practice of consistent teacher collaboration and music integration across content areas.

An alternative for addressing the problem regarding a lack of frequent and adequate PD to promote teacher collaboration and music integration could be a professional training for school administrators of IB elementary school instead of teachers. The training would be designed to help administrators understand the significances of promoting teacher collaborations in enhancing overall school curriculum via music integration. The training would be similar to the project design of Integration Impact however it will be condensed to accommodate the busy schedule of school administrators.

The administrators will only engage in the music integration activities of Day 1(See Appendix A). I have developed Day 1 goals and objectives to provide administrators with an understanding of music integration, how it is used, and the school personnel needed to effectively implement the instructional strategy. Additionally, by training administrators in the same manner as teachers, I may help elicit administrative support to develop and maintain a collaborative learning environment and integrated curriculum. The support of frequent and adequate PD relies on the perceptions of administrators regarding music integration. Administrators may be the only deciding factor in whether or not regular teacher collaboration time to plan music integration is promoted throughout the school year.

Scholarship, Project Development, Leadership, and Change

During my research for this project study, I learned to use scholarly approaches to investigate a topic related to a practical issue. I discovered how to obtain the perspectives of my colleagues regarding PD and music integration and developed a project for positive

social change. Additionally, this project study has given me an understanding of the importance of supporting practice with researched-based theory. Until my work on this qualitative study, I had always been apt to voice my perceptions of interdisciplinary methods to help engage learners. However, critically reviewing literature and collecting; and analyzing data regarding my perceptions provided me with significant sources to add credence to my voice; they also provided a foundation for further investigation into the views of others. I discovered the importance of obtaining substantial information to perform a thorough investigation.

I also obtained scholarship as I examined research data to develop a tangible project. Collecting and analyzing data from an intake questionnaire, individual interviews and a focus group discussion helped me gain an understanding of a local problem, and provided me with a guide for developing a project as a solution to the problem; thus requiring me to think critically and objectively in order to design a project that would not be based on my personal perceptions but on the idea of positive social change. Through this process I learned how to apply researched-based knowledge to practice; therefore equipping me to be an agent for change.

Project Development and Evaluation

Developing the project helped me to address the local problem regarding a lack of frequent and adequate PD to promote teacher collaboration and music integration across content areas. I learned how to use research to inform practice and how to develop a project based on the understanding of theory rather than personal perception. I learned the importance of teacher attitudes in changing an educational culture. Promoting change

within an educational culture where the perceptions of teachers could greatly influence student learning would require meeting the needs of those involved in the educational process such as administrators, teachers, and students. Data collection and analysis helped me discover the needs of the culture and make inference for change via a project designed specifically for the culture examined in the study. My research led to the development of a 3-day PD project to promote teacher collaboration and music integration across content areas. I chose a PD project because it was a job-related answer to a job-related problem. The project was relevant to the culture and the educational reform used by the culture.

The design of the project was guided by perceptions of teachers in an IB elementary school. Teacher perceptions were gathered from an intake questionnaire, individual interviews, and a focus group discussion and analyzed findings to begin the development of a 3-day PD. The goal of the project is to meet the needs of an IB elementary school based on teacher perspectives. In addition to answering the local problem of the IB school, it is my hope that the project will produce a platform for teacher collaborations and music integration within the IB communities across the district.

Leadership and Change

Before I began research for this study, I was very clear on my thoughts of how I could generate change within my work environment. My idea was to lead by example and if that did not work, voice my concerns to my colleagues. However, I have learned that effective leadership is not just an action, but it is also the preparation leading to the

action. I realized that leadership would require more from me. I needed to understand, assess and appreciate the culture to lead change (Gardner, 1995).

Through this project study, I have learned to authenticate my leadership abilities by considering the paradigm of my work environment to evoke positive social change. I have learned to reflect on my position as an educator and the position of other educators and learners within the structure of an educational culture to identify a plausible problem to address. I gained insight into the existing problem as I read various literature, conducted interviews and discussions to help understand the educational culture; an understanding I perceived to have already possessed. However, this process helped me to think objectively and critically as I deciphered between my personal beliefs of the problem and those of my community to consider the betterment of the whole community in deciding on a solution to the problem. I began to realize the importance of research when planning for change.

Leadership continued to evolve as I took deliberate actions toward developing a project to promote relevant change in my community. I learned to use theory for practice by extracting pertinent elements from my research on PD and teacher perceptions to inform a 3-day PD for kindergarten and first grade teachers. Developing a project helped me to outline a plan for implementation by establishing goals and expected outcomes for solving a social problem. Although problems in communities may continue to occur, I am confident as a result of this project study that I am equipped with the necessary skills to be an effective leader in society.

Analysis of Self as Scholar

Although I had acquired some level of scholarship as an educator, this project study has enhanced my ability to problem solve, self-reflect, communicate and persevere. Throughout this study, I have encountered various issues that required me to self -reflect and think objectively to solve problems. There were some problems that arose that required me to alter my approach for completing task. During these moments, I learned to reflect on how my actions as a scholar could offer a resolution to the issue. It was through this process of self-reflection that I learned the importance of flexibility and change. My actions were transferred from complacency to understanding in order to consider other options for improvement.

Although self-reflection helped me to solve many problems throughout this study, self-reflection was also a catalyst for persistence. As a parent and teacher, it was often challenging to manage the workload required by this study along with my family and career obligations. However, overcoming problems through self -reflection has given me the tenacity to remain persistent during challenges. There were many times that I thought of my purpose for research and the importance of this study in improving learning experiences for students. After reflective thought, I realized how important it was for me to remain steadfast and focused. My ability to persevere could alter the manner in which teachers deliver instruction, and significantly influence how children learn. I knew that the future of educational reform relied heavily on my work as a reflective scholar, and I had the opportunity to produce change in overall school curricula.

Analysis of Self as Practitioner

My growth as a practitioner was demonstrated through my ability to reflect on previous instructional practices and to utilize what I have learned through this study to enhance and refine current teaching practices. As an elementary school music teacher, this study gave me insight into who I have become as a practitioner. Although my past experience as a music teacher gave me opportunities to develop music curriculum that infused other content areas, a deliberate plan to include my colleagues in the development had not been achieved. Through intuitive measures and limited experiences with team planning, I knew the importance of collaboration in building curriculum. However, I needed to understand how to produce a culture that embraces the ideology of creating integrated curriculum via teacher collaboration.

Through reading literature about teacher collaboration and conducting interviews with my colleagues, I learned that building partnerships within a culture were critical to establish change. I realized that I needed to build partnerships to understand, assess and promote active engagement to infuse music across the curriculum. Although I understood the importance of inclusion for decision-making, As a result of this study I recognize how to build, nourish and appreciate the input of others when planning for change. As a practitioner, I learned to be a team player. I discovered being a team player may sometimes require me to introduce, guide and support my colleagues to foster innovative transformation.

I also discovered my position as a practitioner through my research to meet a practical need of an IB culture. The need to enhance school curriculum via music

integration gave me the opportunity to research effective methods to engage learners. The outcome of my search gave me more insight into the benefits of music integration. I learned that music integration is an effective strategy to teach content standards and skills to engage learners. Through this study I understood that learners also teach learners. Therefore, the same strategy used to engage kindergarten and first grade students could also be used to connect elementary teachers to redevelop customary curriculum. As a music educator, I use music integration as an instructional practice. However, I had not focused on using the interdisciplinary strategy to promote teacher collaboration and music integration with my colleagues. As a practitioner, I was able to use my knowledge about music integration strategies to help elementary teachers make connections across content areas and bridge the gap between traditional and progressive curricula to foster positive change of an IB culture.

Analysis of Self as Project Developer

I learned that making comprehensive decisions regarding educational practices is an important quality for an educator to possess. As a project developer, I learned to make quality decisions to create a project based on findings from research. As a result of the knowledge gained from this study, I learned to be deliberate and practical in my design approach for a PD. I learned to set specific goals, objectives and outcomes based on the social phenomenon of an educational culture. This project showed me how to utilize conventional concepts to inform new approaches to curriculum development. Through the review of established curriculum and innovative curriculum trends, I was able to develop a project that would bridge gaps in the curriculum to produce a plan to bring

alignment and cohesiveness to the overall curriculum. Through this process, I was able to set goals and objectives for integration that have the potential to produce a practical outcome. As a project developer, I learned to design a researched-based project to solve a cultural problem.

Reflection on the Importance of the Work

My work on this project study has provided significant insight into teacher perceptions regarding PD, teacher collaboration and music integration in an IB elementary school. Because the goal of educators is to increase academic achievement via effective teaching strategies, there is a continuous search for beneficial instructional practices. The endeavor to identify cross-curricular connections to enhance educational reform is an issue for teachers in IB elementary schools. By reviewing current literature pertaining to PD; teacher collaboration; music integration, and by obtaining the perceptions of teachers who work closely with students and the IB curriculum, I was able to recognize a PD remedy for teacher concerns regarding school curriculum.

Applying the Integration Impact project may influence positive social change by providing teachers with appropriate strategies to fully implement music integration within the IB curriculum; by offering educational leaders knowledge of the benefits of PD in promoting teacher collaboration and music integration as a means to activate educational reform; by informing school stakeholders of the benefits of focused PD on whole school curriculum; and by shaping elementary school curricula through the integration of music into the IB curriculum. The PD may be a model and guide for other IB elementary schools to foster interdisciplinary instructional practices.

Implications, Applications, and Directions for Future Research

There are five viable implications for positive social change as a result of this project study. First, I may be more inclusive when designing music curriculum. Instead of developing music lessons in isolation; I can be an agent for change by taking the initiative to encourage a culture of social pedagogy. Second, teachers may engage students when teaching content standards and skills. Teachers who use music integration may help students connect with the learning process and retain information that is needed for educational growth. Third, kindergarten and first grade teachers may obtain the confidence to use music integration as a practical instructional strategy through adequate learning experiences. Fourth, teachers may be provided a platform for continued teacher collaborations across content areas. This will support the IB (2014) program requirements for regular teacher collaboration, planning and reflecting. In addition the need for teacher collaboration, described by kindergarten and first grade teachers during interviews may be addressed.

Fifth, positive social change may occur with decisions regarding overall school curriculum, educational opportunities for teachers and community involvement in an IB elementary school. Sharing information about integrating music across the IB curriculum, teachers collaborating and developing teachers via professional learning opportunities with school stakeholders will provide an awareness of interdisciplinary approaches to education. As a result of this study, administrators, teachers and parents may gain the knowledge to support and make plausible decisions regarding school curricula and subsequent PD for all teachers. My efforts in preparing this PD program may further

promote teacher collaboration, curriculum enhancements to help engage learners, and community involvement in educational reform.

Theoretical Implication

The theoretical implication of this study is that frequent and adequate PD can help elementary teachers learn how to infuse music across the IB curriculum. Teachers can confidently apply music integration as an instructional practice if they comprehend how to utilize it in the classroom. Regular PD can provide a way for teachers to receive the training needed to use music integration as a common instructional practice in an IB elementary school. Additionally, consistent PD teacher collaborations to establish and maintain a culture of shared practices among core content area teachers and music teachers. As a result of frequent and adequate PD, teachers could use teamwork to help build integrated units of instruction to enhance the IB curriculum.

Recurring PD to encourage teacher collaboration and music integration can be applied in any school; however, it will significantly support the structure of IB programs. Although the project developed in this study addressed the issue regarding PD in one IB elementary school, the project design could be used as a model to guide district-wide professional trainings. Providing regular professional learning opportunities for teachers of IB schools across the district can support district goals to maintain a professional learning community (APS, 2014a) and produce a culture of collaboration and curriculum alignment (APS, 2014b).

Although this study conveyed music integration as an effective method to engage learners, the results of implementing music integration across content areas were not

determined. Further research to evaluate the impact of music integration on the academic growth of students could provide significant data to increase student achievement. In order to determine the influence of music integration on academic growth, there needs to be more research into aesthetic education. Additional study into aesthetic education can create a paradigm shift in the ideologies about the use of the music to inform instruction. Perhaps a change in societal perceptions regarding the inclusion of music education in overall school curriculum can evoke a movement to increase student achievement via aesthetic education. The result of such research may promote the integration of other arts-related subjects into overall school curricula and inform the future of educational reform.

Conclusion

The need to provide professional learning opportunities to improve curriculum in an IB elementary school was the aim for this project study. The lack of professional learning opportunities to equip teachers in IB elementary schools for holistic education has been a concern for many elementary teachers. In order to reduce the need for PD, teacher perceptions of music integration were explored. Teachers perceived a lack of understanding of music integration produced a lack of application. To reduce the deficiency of comprehension, a PD project was created to support teachers in enhancing the school curriculum via teacher collaboration. It was through the development of this project that I discovered who I am as a teacher leader.

At the conclusion of this research, I have learned to be reflective, systematic, and purposeful in my approach to research and project development. I have learned to apply

theory and skill to practice by strategically planning and applying what I have learned to produce effective change. Through research, I have discovered effective means to provide information for adult learners, how to infuse music integration into a professional learning experience and how to encourage teacher collaboration. These skills can help me make appropriate decisions, set reachable goals, and produce positive outcomes.

It is my hope that this study will help raise awareness of the educational benefits of maintaining music education as an essential part of overall school curriculum. The future of music education relies on the value placed on its existence in public school education. Forming curriculum that infuses music across content areas is the key to providing a permanent place for music in educational reform. It is through this study that a foundation for continued growth will be established, and the educational field will experience the impact of integration on a global society.

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Appendix A: Integration Impact Project

Project Overview

Integration Impact will be a 3-day PD project for kindergarten and first grade teachers in a local IB elementary school. Integration Impact will support district and school-wide initiatives to improve educational reform. According to the goal of the IBO (2013a) to develop the whole child through a well-rounded education, and the strategic goal of APS (2010) to place effective teachers in every classroom; the Integration Impact project will enhance the IB program of an elementary school by fostering whole child development via teacher collaborations and aligning the curriculum to infuse music across content areas. Integration Impact will equip teachers with the necessary knowledge and skills to be effective in the classroom and to help with creating lessons that make relevant connections across content areas.

Goals and Objectives

The goals of integration impact will be as follows:

- To develop an understanding of music integration.

- To support school-wide curriculum through music integration.
- To promote teacher collaborations across content areas by creating an environment for sharing pedagogical ideas.
- To enhance instructional practices via music integration.
- To foster student engagement by giving teachers effective instructional strategies for teaching across the curriculum.
- To establish a platform for frequent and adequate PD.

Project Rationale

Due to a lack of collaboration time between classroom teachers and music teachers, there is a need for professional learning opportunities for teachers to collaborate to share innovative and effective teaching strategies to enhance curriculum. Integration Impact will seek to bridge the gap between music educators and general classroom teachers by providing a platform for collaborative planning. Integration Impact will address the need for teacher collaboration time to build a curriculum that integrates music across content areas by providing teachers with a scheduled time for collaboration with the music teacher; as well as direction for developing and implementing an integrated instructional plan.

Implementation Schedule

The Integration Impact project will be introduced during teacher preplanning days at the beginning of the school year. After the approval of the site administrator, teachers will be informed of the PD via email and verbal communication. Training will be held during the teacher's regular scheduled workday between the hours of 8:00 am and 3:00

pm. On Days 1, 2 and 3 kindergarten and first grade teachers will meet from 8:15-2:45 pm. The proposed schedule will allow each teacher to have fifteen minutes to clock into work via the school time clock, an hour lunch break and fifteen minutes to clock out for the workday via the school time clock. There will be a 15-minute sign-in period scheduled each day, prior the start of the 3-day sessions. All 3- day sessions will equal eighteen hours and forty-five minutes of training for each participant. A detailed description of the 3-day PD is shown below.

Day 1: The What, Why and Who of Music Integration

Professional Development ACTIVITY	TIME
<p>Sign-In</p> <p>Participants will be asked to sign-in for accountability and to validate presence in the event that the PD can be used as PD credits. I will present the sign-in sheet to the site administrator at the conclusion of 3 days. The site administrator must make the decision regarding PD credits. Each participant will receive a folder with all handouts pertaining to Day 1 as they sign in.</p>	<p>8:15-8:30</p> <p>15 minutes</p>
<p>Introduction: Slides 1-4</p> <p>Participants will receive a welcome to the PD with an overview of the goals, objectives and expected</p>	<p>8:30-8:50</p> <p>20 minutes</p>

outcome of the 3-day PD given via a PowerPoint presentation.	
<p>Pre-Test: Slide 5</p> <p>Participants will be given a pretest to complete for diagnostic purposes. The pre-test will be distributed at the time allotted for the test and collected as each participant completes the test. After all tests have been collected, I will move on to the Icebreaker activity.</p>	<p>8:50-9:20</p> <p>30 minutes</p>
<p>Icebreaker Activity: Slide 6</p> <p>Participants will engage in an icebreaker activity to build trust among colleagues. The activity will allow the teachers to express their feelings of self-efficacy regarding music integration. Directions for the icebreaker activity will be displayed via a PowerPoint presentation.</p>	<p>9:20-9:40</p> <p>20 minutes</p>
<p>Defining Music Integration: Slide 7</p> <p>What is Music Integration? (Activity 1)</p> <p>Participants will be asked to work with their grade level team to generate a working definition for music integration based on his or her previous knowledge of music integration. Handouts to complete the task will</p>	<p>9:40-10:10</p> <p>30 minutes</p>

be provided during the sign-in period.	
<p>Video Example: Slide 8</p> <p>Participants will watch What is Arts Integration (Erickson, 2010) to provide another aspect of music integration. Participants will be asked to reflect on the definition that was created by the grade level team as they view the interview of Karen Erickson.</p> <p>Participants will use fifteen minutes to discuss the integration with teammates at the conclusion of the video.</p>	<p>10:10-10:30</p> <p>15 minutes</p>
<p>The What and Why of Music Integration:</p> <p>Slides 9-12</p> <p>Continuation of Activity1</p> <p>I will present via PowerPoint presentation theoretical ideas of music integration (Cornett, 2011; Dewey, Hickman & Alexander, 1998; Mississippi Arts Commission, 2009) to provide various aspects of music integration. Again, participants will be asked to reflect on the definition that was created by the grade level team. After my presentation, participants will be asked to revisit the definition they created and decide whether to revise or keep it as is. Time will be allotted</p>	<p>10:30-11:00</p> <p>30 minutes</p>

for revisions. .	
<p>The Who of Music Integration: Slide 13</p> <p>Activity 2</p> <p>Participants will be asked to discuss with their teammates, which school personnel is needed to help integrate music across the curriculum and how they can help. One member from the team will report findings from the discussion. I will write the team report on the board as a list to provide a reference of what was discussed. Participants will be asked to revisit the definition they created and decide whether or not it should be revised. Time will be allotted for the team to make revisions if necessary.</p>	<p>11:00-11:30</p> <p>30 minutes</p>
<p>Lunch: Slide 14</p> <p>Participants will have a one hour lunch break.</p>	<p>11:30-12:30</p> <p>60 minutes</p>
<p>Integration with music, language arts and visual arts: Slide 15</p> <p>Animal Art (Activity 3)</p> <p>Participants will be asked to listen to an excerpt from Camille Saint-Saens (2012) Carnival of the Animals</p>	<p>12:30-1:15</p> <p>45 minutes</p>

<p>and write four adjectives to describe the music on the handout that was provide during sign-in. Participants will also be asked to describe which animal the music makes them think of and draw the animal on the same handout. The participants will discuss the drawings with their teammates. During the discussion the participants will be asked to explain how this activity can be described as music integration. I will ask participants to volunteer to present their drawings and explanations to the group.</p>	
<p>Integration with music, language arts , visual arts and science: Slide 16</p> <p>Animal Sound Collage (Activity 4)</p> <p>Colored animal cards showing the syllabic divisions of animal sounds made by various animals and colored instruments will be placed on a table. Participants will select a card from the table and practice voicing the syllabic division using the perceived voice of the animal. After voicing the syllables shown on the card. Participants will choose an instrument that matches the color of their selected card and practice playing and voicing the syllables shown on the card. After</p>	<p>1:15-2:00 45 minutes</p>

<p>practicing individually, participants will be asked to perform their vocal and instrumental music together, producing a sound collage. The participants will discuss the activity with their teammates. During the discussion the participants will be asked to explain how this activity can be described as music integration.</p>	
<p>Day 1 Recap: Slide 17</p> <p>Group Discussion</p> <p>During the recap, participants will be asked to revisit the working definition of music integration that was created at the beginning of the session and make revisions if needed. The final definition will be used as the guiding post for how music integration will be implemented at the IB elementary school. Participants will be asked to discuss the process they used to develop the idea of music integration and how they plane to execute their idea in the future. I will post the final definition of music integration in the music room as a reminder during the following sessions.</p>	<p>2:00-2:30</p> <p>20 minutes</p>
<p>Evaluation: Slide 17</p>	<p>2:30-2:45</p>

<p>Feedback Forms</p> <p>Participants will be asked to provide feedback regarding their experience during the PD. The feedback will be used as a formative assessment to help guide subsequent sessions of the PD. The feedback form will be distributed as a hand out during the sign in period.</p>	15 minutes
<p>References: Slide 18</p> <p>A list of references used to guide the development of the PowerPoint presentation is provided.</p>	N/A

Day 2: Aligning Music to the IB Curriculum

Professional Development ACTIVITY	TIME
<p>Sign-In</p> <p>Participants will be asked to sign-in for accountability and to validate presence in the event that the PD can be used as PD credits. I will present the sign-in sheet to the site administrator at the conclusion of 3 days. The site administrator must make the decision regarding PD credits. Handouts for Day 2 will be distributed as participants sign in.</p>	<p>8:15-8:30</p> <p>15 minutes</p>

<p>Introduction: Slides 1-4</p> <p>Participants will receive a welcome to Day 2 of the PD with an overview of the goals, objectives and expected outcome for Day 2. The introduction will be given via a PowerPoint presentation.</p>	<p>8:30-8:45</p> <p>15 minutes</p>
<p>Icebreaker Activity: Slide 5</p> <p>Participants will engage in an activity to help them understand the significance of using the old ideas to encourage new ideas. The participants will be asked to read the questions from the PowerPoint presentation then find a partner to share their answers. Each participant will report to the group what his or her partner shared. The icebreaker activity will build trust among colleagues and promote an environment for sharing ideas.</p>	<p>8:45-9:05</p> <p>20 minutes</p>
<p>The Theory Behind Today's Practice: Slide 6</p> <p>Quote from John Dewey</p> <p>Participants will be asked to read a quote from John Dewey (Archer, 2010) in unison and discuss his or her</p>	<p>9:05-9:20</p> <p>15 minutes</p>

perception of meaning. Participants will also be asked to relate the meaning to the goals for Day 2.	
<p>Our Reason for Aligning Music to the Curriculum:</p> <p>Slide 7</p> <p>Participants will be asked to add reasons for aligning the curriculum to the partial list already provided on the PowerPoint presentation. I will write down the additions to the list as they are given on large post-it paper. The list will be posted next to the working definition for music integration that was created by the participants on Day1. This will help the participants reflect on the purpose and goals of the PD during the 3-day PD.</p>	<p>9:20-9:40</p> <p>20 minutes</p>
<p>What Do We Need to Know: Slide 8</p> <p>I will present and explain items that we as teachers need to know in order to align the curriculum. The items will be used as a guide for developing and outline for an integrated lesson.</p>	<p>9:40-9:55</p> <p>15 minutes</p>
<p>Tools for Music Integration : Slide 9</p> <p>I will present and explain the resources needed to integrate music across the curriculum. Georgia Performance Standards for Music (2009) and sample</p>	<p>9:55-10:05</p> <p>10 minutes</p>

<p>IB units will be provided for each teacher. Current IB lesson plans with CCSS will be provided by the participants. Each participant will be asked to bring his or her current IB lesson plans prior to Day 2. IB lesson plans can be brought in as hard copies or on laptops.</p>	
<p>Developing the Outline (Part 1): Slide 10</p> <p>Participants will be asked to follow the first four steps of a six step plan to develop an outline for an integrated lesson as follows:</p> <ul style="list-style-type: none"> • Step 1- View a current or sample IB lesson plan/unit and brainstorm ways music can be integrated across the curriculum. Discuss ideas for integration with teammates. • Step 2- Write brainstorming ideas on the IB lesson /unit worksheet provided (unit title, trans-disciplinary theme, central idea, inquiry into, and key concepts). I will distribute handouts prior to the session. • Step 3- Choose music standards that align to current IB lesson/unit. Georgia Performance Standards for Music will be provided at the beginning of the session. 	<p>10:05-11:35</p> <p>90 minutes</p>

<ul style="list-style-type: none"> • Step 4- Discuss his or her ideas with their teammates and a music specialist. 	
<p>Lunch : Slide 11</p> <p>Participants will have a one hour lunch break.</p>	<p>11:35-12:35</p> <p>60 minutes</p>
<p>Developing the Outline (Part 2): Slide 12</p> <p>Participants will be asked to follow the last two steps of a six step plan to develop an outline for an integrated lesson as follows:</p> <ul style="list-style-type: none"> • Step 5 - Create an outline for an integrated lesson plan/IB unit using the outline template provided. The template will be distributed during the sign in period prior to the session. Share the outline with the opposite team to identify ways for vertical alignment across the kindergarten and first grade curriculum. I will ask participants to share ideas with the whole group. I will write down ideas for alignment on the board as a reference during the development of integrated lesson plans. • Step 6 - Create a list of materials and resources needed to integrate music into the curriculum. The list will be listed on the outline template. 	<p>12:35-2:05</p> <p>90 minutes</p>

<p>Day 2 Recap: Slide 13</p> <p>Group Discussion</p> <p>Questions to Ponder</p> <p>During the recap, participants will be asked to choose a question from the <i>Questions to Ponder</i> handout (provided at sign-in). The question should be used to guide the participants' reflections on the activities and experience of Day 2 session. Next participants will discuss the impact of the experience on their perceptions of music integration. Comments from the participants will provide a formative assessment of whether goals and objectives of Day 2 were accomplished. The formative assessment will also provide direction for the Day 3 agenda. The planned agenda may need to be altered based on the comments from the participants.</p>	<p>2:05-2:35</p> <p>30 minutes</p>
<p>Evaluation: Slide 14</p> <p>Feedback Forms</p> <p>Participants will be asked to provide feedback regarding their experience during the PD. The feedback will be used as a formative assessment to help</p>	<p>2:35-2:45</p> <p>10 minutes</p>

guide subsequent sessions of the PD.	
References: Slide 15 A list of references used to guide the development of the PowerPoint presentation is provided.	N/A

Day 3: Ready, Set, Integrate!

PD ACTIVITY	TIME
Sign-In Participants will be asked to sign-in for accountability and to validate presence in the event that the PD can be used as PD credits. I will present the sign-in sheet to the site administrator at the conclusion of 3 days. The site administrator must make the decision regarding PD credits.	8:15-8:30 15 minutes
Introduction: Slides 1-4 Participants will receive a welcome to Day 3 of the PD with an overview of the goals, objectives and expected outcome for Day 3. The introduction will be given via a PowerPoint presentation.	8:30-8:40 10 minutes
Tools for Music Integration : Slide 5 Participants will review the resources needed to	8:40-8:50

<p>integrate music across the curriculum. Georgia Performance Standards for Music and sample IB units will be provided for each teacher prior to the session. Current IB lesson plans/units with CCSS will be provided by the participants. Each participant will be asked to bring his or her current IB lesson plans prior to Day 2.</p>	<p>10 minutes</p>
<p>Ready!: Slide 6</p> <p>Participants will be asked to get ready for integration by thinking of a plan to integrate music into a current IB unit. Participants will be asked to bring their current IB units to the PD as a reference and guide for integration across content areas.</p>	<p>8:50-9:00</p> <p>10 minutes</p>
<p>Set!: Slide 7</p> <p>Participants will be asked to get set for integration by discussing his or her ideas for integration with their grade level teams and a music specialist. I will be the music specialist on site to collaborate with the teams as they plan to integrate. Grade level teams will be asked to come to an agreement on which IB unit they will redevelop to infuse music across content areas. Finally, participants will be asked to partner with a teacher from</p>	<p>9:00-9:15</p> <p>15 minutes</p>

<p>their team to develop an integrated lesson for the IB unit agreed upon by their teammates. Each lesson plan developed by partners will help make up the IB unit.</p>	
<p>Integrate!: Slide 8 (Part 1)</p> <p>Participants (grade level team partners) will be asked to follow steps one and two shown on Slide 8 to prepare for integration.</p> <p>Step 1: Participants will choose Georgia Performance Standards for Music (Georgia Department of Education, 2009) to align with a current lesson from an IB unit.</p> <p>Step 2: Participants will revise and write a new lesson plans that infuses music across content areas on the lesson plan template provided. The lesson plan template will be distributed at the beginning of the session. Participants will also be encouraged to refer to the lesson outline they developed on Day 2.</p> <p>Step 3: Participants will be asked to choose the materials and resources they will need to implement the lesson. Participants may use materials and/or resources found in the music room or their own classrooms.</p>	<p>9:15-11:00</p> <p>105 minutes</p>
<p>Lunch: Slide 9</p> <p>Participants will take a lunch break for one hour.</p>	<p>11:00-12:00</p>

<p>Integrate!: Slides 10-12 (Part 2)</p> <p>Participants (grade level team partners) will be asked to follow steps 3 and 4 shown on Slide 8.</p> <p>Step 3: Participants (grade level partners) will join with their teams to practice teaching one integrated lesson that was created.</p> <p>Step 4: The kindergarten team will teach an integrated lesson to the first grade team. The first grade team will teach an integrated lesson to the kindergarten team.</p>	<p>12:00-1:45</p> <p>105 minutes</p>
<p>Day 3 Recap: Slide 13</p> <p>Group Discussion</p> <p>During the recap, participants will be asked to explain their perceptions of music integration before, during and after teaching an integrated lesson to their colleagues. Participants will also be asked to describe their plans for integrating music in the future. I will write and post their comments next to the working definition of music integration, developed on Day 1; and the reasons for aligning the curriculum list created on Day 2. These three items will be typed and emailed to each participant and the site administrator following the PD. It is my hope that the three items will act as a</p>	<p>1:45- 2:05</p> <p>20 minutes</p>

<p>reminder of the professional learning experience and a support for subsequent PDs, teacher collaborations and music integration across content areas.</p>	
<p>Evaluation: Slide 14</p> <p>Feedback Forms</p> <p>Participants will be asked to provide feedback regarding their experience during the PD. The feedback will be used as a formative assessment to help guide subsequent sessions of the PD.</p>	<p>2:05-2:15</p> <p>10 minutes</p>
<p>Integration Impact: Slide 15</p> <p>Participants will read slide 12 to receive encouragement to go forth from the PD experience to make an impact through music integration.</p>	<p>30 seconds</p>
<p>References: Slide 16</p> <p>A list of references used to guide the development of the PowerPoint presentation is provided.</p>	<p>N/A</p>
<p>Post-Test: Slide 17</p> <p>Participants will be given a posttest to complete for a summative assessment. The pre-test will be distributed at the time for the administration of the test. After the completion of the posttest, participants will be thanked for their participation and free to leave the PD.</p>	<p>2:15-2:45</p> <p>30 minutes</p>

Materials and Resources

Each teacher will be supplied with handouts to support music integration activities during the PD and subsequent classroom instruction. The handouts will consist of Georgia Performance Music Standards, sample IB units of instruction, colored animal cards, pre- test and post- test. Current IB units of instruction will be provided by kindergarten and first grade teachers. Each participant will be able to keep handouts to support music integration in the classroom.

Implementation Support and Resources

Additional support and resources that may be needed to implement the Integration Impact project are listed below.

Paper

Pencils

Large Post-it paper

Art supplies (crayon, markers)

Musical instruments (vibracanz, xylophones, colored hand bells, rhythm sticks, etc.)

Projector with whiteboard

Carnival of the Animals CD

CD player

Laptops (optional)

Project Outcome

The effectiveness of Integration Impact will be determined using diagnostic, formative and summative measures. At the conclusion of the project, the results of the pre




and post tests will be shared and discussed with participants and the school administrator.

Results from the evaluation process will be communicated to school stakeholders via a school newsletter that is approved by the school administrator.


Integration Impact Power Point Presentation

Day 1


Slide 1

Welcome to the
INTEGRATION IMPACT EXPERIENCE
 The What, Why and Who of Music Integration
Day 1



 IB Primary Campus
 2015-2016 school year
 8:15-2:45(K-1 teachers)



Presenter, Facilitator, and Teacher Resource: Marcy Simmons

Slide 2

The Purpose of Integration Impact

The purpose of the *Integration Impact* experience is to enhance the school-wide curriculum of an IB elementary school by fostering whole child development via teacher collaborations and music integration.

Slide 3

The Goals of Integration Impact

- To develop an understanding of music integration.
- To support school-wide curriculum through music integration.
- To promote teacher collaborations across content areas by creating an environment for sharing pedagogical ideas.
- To enhance instructional practices via music integration.
- To foster student engagement by giving teachers effective instructional strategies for teaching across the curriculum.
- To establish a platform for frequent and adequate professional development.

Slide 4

What Will We Do TODAY?


- Introduction/Integration Impact Pre-Test
- Icebreaker Activity
- Defining Music Integration
- Video explanation of Arts Integration
- Music Integration Activities
- Day 1 Recap (discussion)
- Evaluation (feedback forms)

Slide 5

Pre-Test

Slide 6

ICEBREAKER ACTIVITY



When it comes to using music integration
in my classroom, I am like a/an
_____.

Slide 7

What is Music Integration?

How would you describe music integration?

Take a few moments to write your thoughts on the paper provided.
Work with your team to construct a working definition for music integration.

BLAISEWS: With guidance and support from adults, focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.
BLAISESL: Participate in collaborative conversations with diverse partners about grade 1 topics and texts with peers and adults in small and larger groups.

Slide 8

What is arts integration?
- YouTube

Slide 9

Music integration is not.....

- a substitute for teaching music for its own sake.
- a program, but a method
- about music activities added to regular instruction to make it more appealing.
- about just covering the standards.

Slide 10

Music integration is.....

- **BLENDING SUBJECTS TOGETHER** TO HELP STUDENTS GAIN A BETTER UNDERSTANDING OF SOMETHING (ERICKSON, 2010).
- **HELPS STUDENTS UNDERSTAND** THE WORLD AROUND THEM
- ACCORDING TO CLAUDEA CORNETT(2011) MUSIC INTEGRATION IS USING MUSIC TO HELP MAKE LEARNING CONCEPTS, STANDARDS AND SKILLS MEANINGFUL TO THE LEARNER.
- MUSIC INTEGRATION **IS ABOUT UNCOVERING THE STANDARDS** EXPLORING THEIR MYSTERIES, AND ENGAGING MUSIC TO CREATE EXPRESSIONS OF THOSE EXPLORATIONS. MUSIC INTEGRATION REQUIRES CRITICAL THOUGHT AND ORIGINAL RESEARCH WHEN ACTIVATED AROUND BIG IDEAS, CHALLENGING THEMES AND INTERESTING QUESTIONS THAT BRING THE CONTENT STANDARDS TO LIFE (MISSISSIPPI ARTS COMMISSION, 2009).

Slide 11

Art is not the possession of the few who are recognized writers, painters, musicians; it is the authentic expression of any and all individuality. (Dewey, Hickman, & Alexander, 1998, p.226)

Slide 12

Why Use Music Integration?

- To engage learners.
- To teach concepts and skills across the curriculum.
- To enhance the curriculum.
- To improve teaching effectiveness.
- To motivate further learning.

Slide 13

Who is needed to integrate music across the curriculum?

- Discuss the above question with your team.
- Report findings from your discussion.

Slide 14

Lunch Break

Slide 15

Animal Art

Activity # 3

1. Listen to an excerpt from *Carnival of the Animals* by Charles Camille Saint-Saens.
2. Write four adjectives to describe the music on the handout labeled *Animal Art*.

What animal do you think of when hearing the music?

3. Draw the animal of your thoughts on the handout labeled *Animal Art*.

Discuss your drawing with teammates.

- What animal did you think of?
- What in the music made you think of your illustrated animal?
- How could this activity be described as music integration?

MVAMPF.3 Create artworks based on personal experience and selected themes.
 VVAMP.2 Choose the color and use of materials and the artwork of others.
 VVAC.3 Apply information from other disciplines to enhance the understanding and production of artworks.
 VVAC.4 Listening to, watching, and describing music.
 MVAMP.4 - Understanding relationships between music, the other arts, and disciplines outside the arts.
 VVAMP.2 Understands and applies media, techniques, and processes of two-dimensional work of art (e.g., drawing, painting, printmaking, mixed media) using tools and materials in a safe and appropriate manner to develop skills.
 ELACCE.5 Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.

Slide 16

Animal sound collage

Activity #4

How would it sound if animals were in concert?

1. Select a colored animal card from the center of the table.
2. Voice the syllabic notation shown on the card using the voice of the animal shown on the card.
3. Clap the rhythm of the syllabic notation shown on the card.
4. Choose an instrument with the same color of the card you selected.
5. Practice playing and voicing the syllabic notation shown on the card.
6. Play and voice syllabic notations in concert with your team.

Congratulations! You have created an animal sound collage using POLYRHYTHM and a MELODY.

MVAMP.3 - Performance on instruments, alone and with others, a varied repertoire of music.
 MVAMP.3 - Reading and notating music.
 MVAMP.4 - Understanding relationships between music, the other arts, and disciplines outside the arts.
 ELACCE.2 - Demonstrate understanding of spoken words, syllables, and sounds (phonemes).
 ELACCE.3 - Know and apply grade-level phonics and word analysis skills in decoding words.
 MVAMP.4 - Organize, represent, and interpret data with up to three categories.

Slide 17

Day 1 Recap Group Discussion & Evaluation

Please complete the **Day 1 Feedback Form** that was provided for you during the sign-in period and submit it to the presenter upon completion.

Thank you!

Slide 18

References

- Arts Now Organization (2013, July 28). *Improving education through the arts*. Retrieved from Arts Now Teaching Across the Curriculum: <http://www.artsnow.org>
- Barrett, J. (2009). *Music Education a Crusade: Realizing the Goal of Music For All*. Lanham, Maryland: Rowman and Littlefield.
- Burdett, G., April, A., & Weiss, C. (2009). *Remembrance in the classroom: arts integration and meaningful learning*. New York: Routledge.
- Conroy, C. (2011). *Creating meaning through literature and the arts*. Boston: Pearson Education.
- Dewey, J., Holsman, L., & Alexander, T. B. (1998). *The essential Dewey: Pragmatism, education, democracy*. Bloomington, Indiana: Indiana University Press.
- Erickson, K. (2010, December 17). What is arts integration? (T. P. Foundation, Interviewer).
- Georgia Department of Education (2009, June 18). *Georgia Performance Standards: Fine arts K-2*. Retrieved from GA DOE: http://www.georgiastandards.org/Standards/Georgia%20Performance%20Standards/Music/09-12-14e_grade.pdf
- International Baccalaureate Organization. (2011, February). *Sample Units of Inquiry*. Retrieved from IBDO: http://opublishing.ibe.org/filesearch/ibdo/ibdo_documents_02/ibdo_uoi_12011_1_adapt%20document1
- IBDO. (2010). *Programme standards and practices*. Cardiff: IBDO.
- Mississippi State University. (2005). *Arts integration and the Mississippi's arts commission's whole schools initiative*. Mississippi State, MS: The John C. Stennis Institute of Government.
- Schwartz, K. (2013, January 13). *How integrating arts into other subjects makes learning come alive*. Retrieved from Mind Shift: <http://www.azed.org/news/01/2013/01/13/how-integrating-arts-into-other-subjects-makes-learning-come-alive/>

Integration Impact Power Point Presentation

Day 2

Slide 1

Slide 1 features a central text box with a black border. At the top, it says "Welcome to the INTEGRATION IMPACT EXPERIENCE" in all caps, followed by "Aligning Music to the IB Curriculum" and "Day 2" in bold. Below this, a red-bordered box contains the text "IB Primary Campus 2015-2016 school year 8:15-2:45 (K-1 teachers)". At the bottom, it reads "Presenter, Facilitator, and Teacher Resource: Marcy Simmons". The slide is decorated with various icons: a green plant, a science flask, a treble clef, a paint palette, a globe, and a cartoon character.

Slide 2

Slide 2 features a central text box with a black border. The title "Objectives" is centered at the top. Below it, there are four bullet points:

- To enhance current instructional practices by aligning the Georgia Performance Standards for music with curricular goals of an IB elementary school program.
- To develop an understanding of how to develop integrated lessons.
- To promote teacher collaboration in building effective curriculums.
- To develop an outline for integrating music across content areas.

Slide 3

What Will We Do Today?

Introduction
 Icebreaker Activity
 Explaining the theory behind the practice
 Planning Integration Impact (Brainstorm ideas for music integration)
 Aligning GPS for music to other content area standards and IB units.
 Develop an outline for integrated lesson plans.
 Develop list of necessary resources and materials for integration.
 Day 2 Evaluation (Feedback forms)

Slide 4

What will you be responsible for at the end of this session?

- Music integration strategies, suggestions and/or explanations
- List of materials and resources needed for music integration
- Evaluation strategies
- An integrated lesson outline designed to infuse music across content areas.
- Day 2 Evaluation(feedback forms)

Slide 5

Let's **BREAK** the ICE! Day 2

Bridging the OLD and the NEW

- Think of when you first became a teacher. What did you learn about teaching before going into the classroom for the first time.
- Think about yourself now as a teacher. How has your past (OLD) experience as a teacher, helped you currently (NEW) as a teacher?
 - How did the OLD impact the NEW?

Share your thoughts with a partner.

Slide 6

The Theory Behind Today's Practice

Any genuine teaching will result, if successful,
in someone's knowing how to bring about a
better condition of things than existed earlier.

-- John Dewey

Slide 7

**Our REASON for aligning the
IB curriculum to music**

- To develop integrated IB units of instruction.
- To enhance the current curriculum.
- Add to our list...

Slide 8

What Do YOU NEED To Know?

- What is an integrated lesson plan?
- How can we build integrated units of instruction that align with school-wide curricular goals?
- How can we build lessons that meet the standards for music and other content areas?
- How can we strategically plan, execute and assure successful music integration in the classroom?

Slide 9

Tools for Music Integration

- Georgia Performance Standards for Music
- Sample IB units
- Common Core Standards for math, language arts, science and social studies(found in current IB units of instruction)
- Current IB Lesson Plans (OLD)
- Teacher Objectives(NEW)
- Criteria for Assessment (NEW)
 - Rubrics
 - Assessment Plan

Slide 10

Developing the Outline (Pt.1)

How can we impact student learning through music integration?

1. Use this time to brainstorm ways to infuse music into an IB unit. *Refer to your current IB lesson plans for inspiration.
2. Write your ideas on the worksheet provided.
3. Choose GPS for music to align with current instructional plans.
4. Discuss your ideas with your team and an available music specialist.
5. Create a lesson outline for music integration across content areas.
6. Create a list of resources and materials you will need for the integrated lesson.

Slide 11

Lunch Break

Slide 12

Developing the Outline (Pt.2)

- *How can we impact student learning through music integration?*
- Create a lesson outline for music integration across content areas.
- Share the outline with the opposite team to identify ways for vertical alignment across the kindergarten and first grade curriculum. I will ask participants to share ideas with the whole group.
- Create a list of resources and materials you will need for the integrated lesson.

Slide 13

Day 2**Recap: Questions to Ponder**

Refer to the handout labeled, *Questions to Ponder*. Choose a question from the list to guide a discuss with the group. Relate the question to your experience today.

Slide 14

**Day 2
Evaluation**

Please complete the **Day 2 Feedback Form** that was provided for you during the sign-in period and submit it to the presenter upon completion.
Thank you!

Slide 15

References

- Archer, P. (2014). *The quantifiable intellectual*. Avon, MA: Adams Media
- Arts Now Organization. (2013, July 26). *Improving education through the arts*. Retrieved from Arts Now Teaching Across the Curriculum: <http://www.artnowteaching.org>
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- IBO. (2010). *Programme standards and practice*. Cardiff: IBO
- Mississippi State University. (2009) Arts integration and the Mississippi's arts commission's whole schools initiative. Mississippi State, MS: The John C. Stennis Institute of Government
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Integration Impact Power Point Presentation

Day 3

Slide 1

Welcome to the
INTEGRATION IMPACT EXPERIENCE
Ready, Set, Integrate!
Day 3

IB Primary Campus
2015-2016 school year
8:15-2:45 (K-1 teachers)

Presenter, Facilitator, and Teacher Resource: Marcy Simmons

Slide 2

Objectives

- To develop and present IB lessons that infuse music across content areas.
- To construct an integrated IB unit of instruction via teacher collaboration.
- To promote teacher collaboration in building an effective IB curriculum.

Slide 3

What Will We Do Today?

- Introduction
- Review Tools for Music Integration
- Work with your grade level team to develop an IB unit with music integration.
- Partner presentations (Grade level Team Partners)
- Day 3 Recap and Evaluation
- Integration Impact Post-test

Slide 4

What will you be responsible for at the end of this session?

- An integrated IB unit designed to infuse music across content areas.
- Music integration strategies and explanation
 - Integrated lesson plan
- Lesson plan presentation
- Day 3 Recap and Evaluation
- Suggestions for future collaborative planning
- Integration Impact post-test

Slide 5

Tools for Music Integration

- Georgia Performance Standards
- Common Core Standards for math, language arts, science and social studies
- Teacher Objectives
- Lesson Plans
- Materials/Resources
- Criteria for Assessment
 - Rubrics
 - Assessment Plan

Slide 6

Get Ready!

Use this time to think of a plan to integrate music into an IB unit. Use the unit lesson plan outline that you created on Day 2 as a reference and guide.

Slide 7

Set!

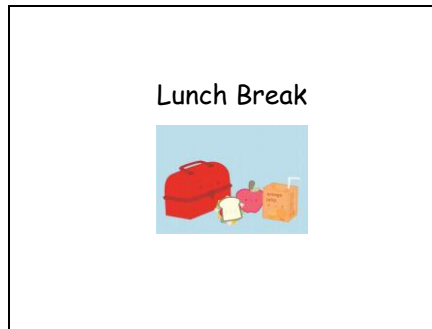
Discuss your ideas for integration with your grade level team and music specialist. Come to an agreement on the plan of action.

Slide 8

**Integrate!
Part 1**

1. Choose a partner from your grade level team to collaborate with.
2. Choose GPS for music to infuse into your IB unit.
3. Write your plans on the lesson plan template provided.
4. Choose the materials and/or resources you will need to teach the lesson created.

Slide 9

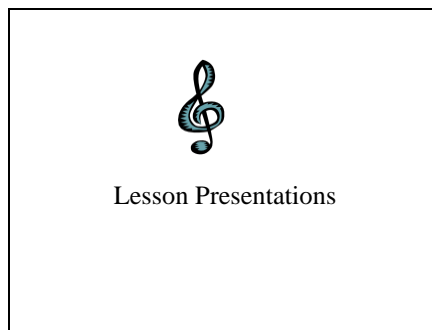


Slide 10

Integrate!
Part 2

5. Practice teaching a lesson from your integrated IB unit with your grade level partner.
6. Teach the integrated lesson to your colleagues.

Slide 11




Slide 12

Day 3 Recap
Group Discussion
&
Evaluation

Please complete the **Day 3 Feedback Form** that was provided for you during the sign-in period and submit it to the presenter upon completion. Thank you!

Slide 13

It's Time for **Integration Impact!**



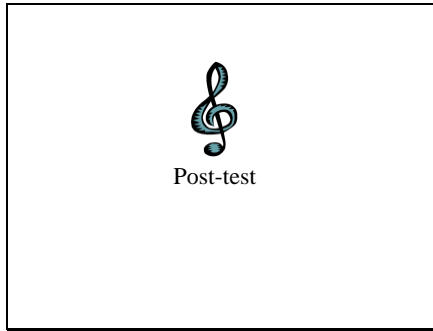
Ready, Set, Integrate!
You CAN do IT!!!

Slide 14

References

- Arts Now Organization. (2013, July 26). *Improving education through the arts*. Retrieved from Arts Now Teaching Across the Curriculum: <http://www.artsnow.org>
- Barrett, J. (2009). *Music Education at a Crossroads: Realizing the Goal of Music for All*. Lanham, Maryland: Rowman and Littlefield
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Slide 15



Integration Impact**AGENDA****Day 1****Kindergarten and First Grade Teams**

8:15-8:30 Sign-In

8:30-8:50 Introduction

8:50-9:20 Pre-Test

9:20-9:40 Icebreaker Activity

9:40-10:10 Defining Music Integration

10:10-10:30 Video Example

10:30-11:00 The What and Why of Music Integration

11:00-11:30 The Who of Music Integration

11:30-12:30 Lunch

12:30-1:15 Animal Art

1:15-2:00 Animal Sound Collage

2:00-2:30 Day 1 Recap (Group discussion)

2:30-2:45 Evaluation (Feedback forms)

Integration Impact

AGENDA

Day 2

Kindergarten and First Grade Teams

8:15-8:30 Sign-In

8:30-8:45 Introduction

8:45-9:05 Icebreaker Activity

9:05-9:20 Theory behind Practice

9:20-9:40 Our Reason for Aligning the Curriculum

9:40-9:55 What We Need to Know

9:55-10:05 Tools for Music Integration

10:05-11:35 Developing the Outline (Pt.1)

11:35-12:35 Lunch

12:35-2:05 Developing the Outline (Pt. 2)

2:05-2:35 Group Discussion (Questions to Ponder)

2:35-2:45 Evaluation (Feedback Forms)

Integration Impact**AGENDA****Day 3****Kindergarten and First Grade Teams**

8:15-8:30 Sign-In

8:30-8:40 Introduction

8:40-8:50 Tools for Music Integration

8:50-9:00 Ready!

9:00-9:15 Set!

9:15-11:00 Integrate! (Part 1)

11:00-12:00- Lunch Break

12:00-1:45 Integrate! (Part 2)

1:45-2:05 Day 3 Recap (Group Discussion)

2:05-2:15 Evaluation (Feedback Forms)/Integration Impact!

2:15-2:45 Post-test/Exit

Integration Impact Project

Pre/Post Test

Select the appropriate answer. (Choose one answer).

1. Music Integration IS...
 - a. arts activities added to regular instruction
 - b. a process where teachers use curriculum design to make connections in and across subject areas
 - c. covering standards
 - d. All of the above

2. Music Integration is NOT...
 - a. an approach that applies the methods of music education to more than one subject to examine a central theme
 - b. a program
 - c. blending together ideas to gain a further understanding of something
 - d. All of the above

3. Establishing connections between what students are learning and the real world

describes_____.

- a. collaboration
- b. self-esteem
- c. integration
- d. None of the above

4. Which describes integration?

- a. smoothie
- b. banana split
- c. ice cream
- d. All of the above

5. Which describes collaboration?

- a. teamwork
- b. partnership
- c. cooperation
- d. All of the above

6. The elements of effective curriculum planning encompass _____.
- a. an understanding of content knowledge
 - b. pedagogy
 - c. implementation of Common Core and Georgia Performance Standards
 - d. All of the above
7. The following activities demonstrate strategies for music integration EXCEPT
- a. Collaborating with a music specialist to develop a lesson on “sound.”
 - b. Singing the *Alphabet Song* at the beginning of the school day.
 - c. Teaching students how to make instruments with paper clips.
8. Teachers meeting and working together to develop units of instruction describes_____.
- a. integration
 - b. collaboration
 - c. interdisciplinary instruction
 - d. none of the above

9. Blending together ideas to help students gain a better understanding of something describes_____.

- a. integration
- b. collaboration
- c. interdisciplinary instruction
- d. none of the above

10. Music integration_____.

- a. helps students make new friends.
- b. helps students understand the world around them.
- c. helps students become artists.
- d. None of the above.

Choose the answer that describes the scenario.

11. A general music teacher plans with a science teacher to develop a lesson on how sounds travel.

- a. Integration
- b. Collaboration
- c. Interdisciplinary instruction
- d. All of the above

Answer the following questions True or False.

12. All teachers in Atlanta Public Schools are expected to demonstrate interdisciplinary approaches to education.
- a. True
 - b. False
13. Teachers in APS are not required to plan collaboratively and regularly with other teachers in a team or across the curriculum.
- a. True
 - b. False
14. Music integration can help students learn content standards and skills across the curriculum.
- a. True
 - b. False
15. Singing a song to learn the seven continents is an example of music integration.
- a. True
 - b. False

What is Music Integration?

How would you describe music integration?

Work with your team to construct a working definition for music integration. Write your answer in the space below.

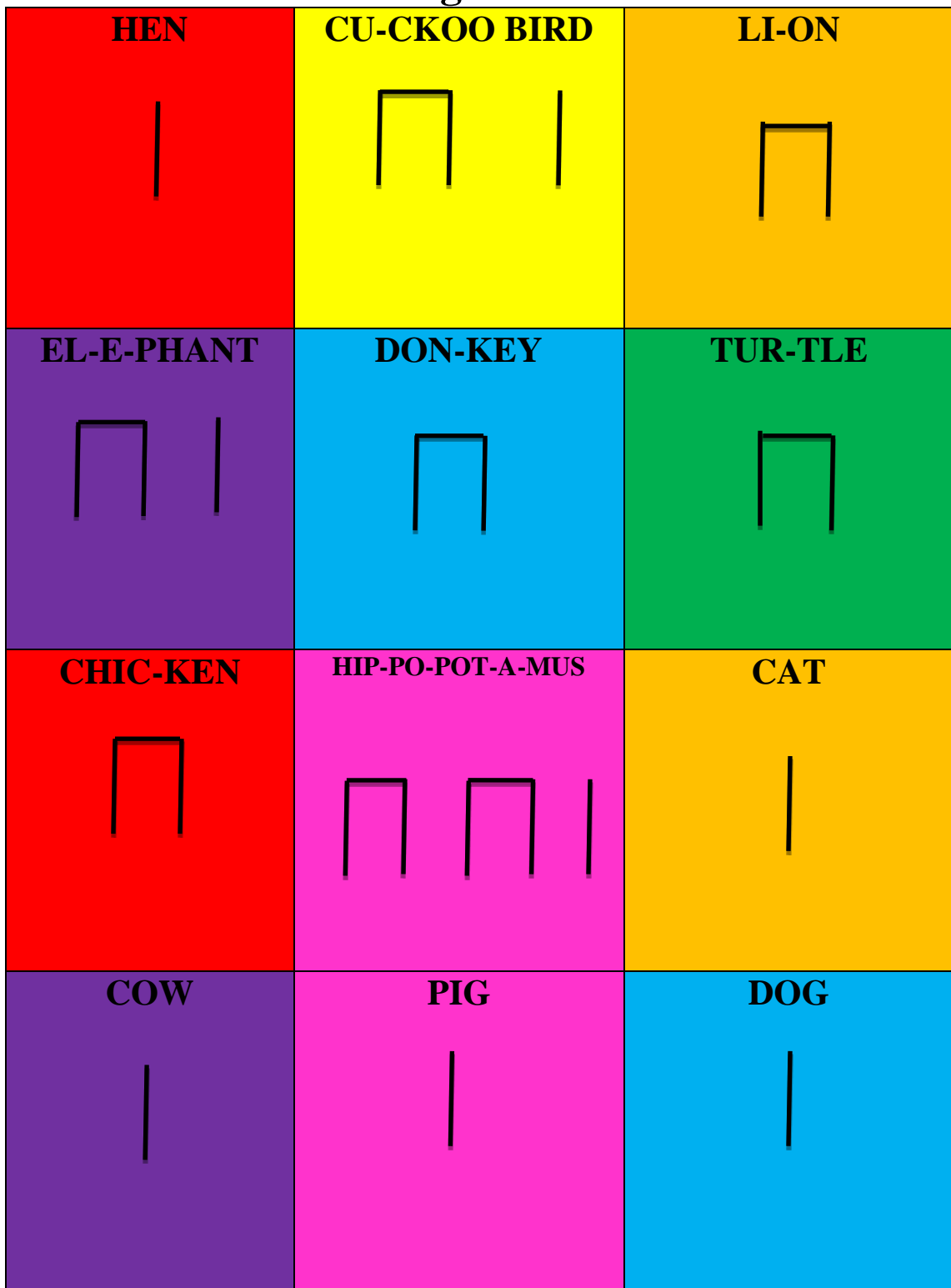
ANIMAL ART

As you listen to an excerpt from *Carnival of the Animals* by Charles Camille Saint-Saens, think of an animal the music reminds you of. List four adjectives to describe the music you are hearing.

List the adjectives on the lines below and draw a descriptive picture of the animal you are thinking of in the space below.

Adjectives

Animal Drawing

Animal Collage Colored Cards

INTEGRATION IMPACT

Feedback Form

Day 1, 2 and 3

Feedback Form

Your feedback regarding Integration Impact is important for evaluating, improving and developing professional development. Please complete this form and return it to Marcy Simmons at the conclusion of Days 1, 2 and 3.

Please indicate the level of agreement that most accurately reflects your opinion about this training.

	Strongly Agree	Agree	Agree nor Disagree	Disagree	Strongly Disagree
The professional development reflects the course materials					
The objectives of the professional development was achieved					
The site environment was adequate and appropriate					
I am glad I took this professional development.					

What did you like most about the training?

What did you like least about the training?

Please indicate the level of agreement that most accurately reflects your opinion about the instructor/facilitator.

	Strongly Agree	Agree	Agree nor Disagree	Disagree	Strongly Disagree
Very knowledgeable about the subject					
Well prepared for the professional development					
Motivated me to learn the subject					
Helped me understand the subject					
Overall very good					

Overall, how satisfied were you with your experience during the professional development?

- a. Very Unsatisfied
- b. Unsatisfied
- c. Neither satisfied or unsatisfied
- d. Satisfied
- e. Very Satisfied

Please include additional comments or suggestions in the space provided.

Georgia Performance Standards for Music**GRADE: 1 MUSIC – GENERAL MUSIC****A. Skills and Techniques/Performance****M1GM.1 – Singing, alone and with others, a varied repertoire of music**

- a. Sing melodies in a limited range using appropriate head voice accompanied and unaccompanied.
- b. Echo simple singing and speech patterns; perform call and response songs.
- c. Sing from memory multiple songs representing various genres, tonalities, meters, and cultures including at least one song in a foreign language.

M1GM.2 – Performing on instruments, alone and with others, a varied repertoire of music

- a. Echo simple rhythmic patterns using body percussion as well as classroom instruments with appropriate technique.
- b. Perform a steady beat and simple rhythmic patterns using body percussion as well as classroom instruments with appropriate technique.

M1GM.3 – Reading and notating music

- a. Read simple notation including quarter note, quarter rest and paired eighth notes using non-traditional and/or traditional icons.

- b. Identify non-traditional and/or traditional representations of simple quarter note, quarter rest, and paired eighth note rhythmic patterns in response to teacher performance.
- c. Read contour representations or simple melodic patterns within a reduced staff.

B. Creative Expression and Communication

M1GM.4 – Improvising melodies, variations, and accompaniments

- a. Improvise simple body percussion patterns.
- b. Improvise soundscapes (e.g., weather, animals, and other sound effects).

M1GM.5 – Composing and arranging music within specified guidelines

- a. Create sound effects and movements to accompany songs, poems, and stories.
- b. Create simple rhythmic patterns including quarter notes, quarter rests, and paired eighth notes using non-traditional and/or traditional icons.
- c. Create new text for familiar melodies.

B. Critical Analysis/Investigate

M1GM.6 – Listening to, analyzing, and describing music

- a. Distinguish between contrasts (pitch, dynamics, tempo, timbre) in various pieces of music.
- b. Describe music using appropriate vocabulary (e.g., high, low, loud, quiet, fast, and slow).
- c. Identify and classroom instruments by sight and sound using correct names.
- d. Aurally distinguish between the voices of men, women, and children.

M1GM.7 – Evaluating music and music performances

- a. Evaluate musical performances of themselves and others.
- b. Explain personal preferences for specific musical works using appropriate vocabulary.

C. Cultural and Historical Context**M1GM.8 – Understanding relationships between music, the other arts, and disciplines outside the arts**

- a. Describe the relationship between music and the other arts.
- b. Describe the relationship between music and disciplines outside the arts.

M1GM.9 – Understanding music in relation to history and culture

- a. Sing, listen, and/or move to music from various historical periods and cultures (e.g., patriotic).
- b. Describe how sounds and music are used in daily lives.
- c. Demonstrate appropriate audience behavior for the context and style of music performed.

M1GM.10 – Moving, alone and with others, to a varied repertoire of music

- a. Respond to contrasts and events in music with gross locomotor and non-locomotor movements.
- b. Perform choreographed and non-choreographed movements.

GRADE: KINDERGARTEN MUSIC – GENERAL MUSIC**A. Skills and Techniques/Performance****MKGM.1 – Singing, alone and with others, a varied repertoire of music**

- a. Sing simple melodies in a limited range using appropriate head voice accompanied and unaccompanied.
- b. Echo simple singing and speech patterns.
- c. Sing from memory multiple songs representing various genres, tonalities, meters, and cultures including at least one song in a foreign language.

MKGM.2 – Performing on instruments, alone and with others, a varied repertoire of music

- a. Echo simple rhythmic patterns using body percussion as well as classroom instruments with appropriate technique.
- b. Perform a steady beat using body percussion as well as classroom instruments with appropriate technique.

MKGM.3 – Reading and notating music

- a. Read simple notation including quarter note and quarter rest using non-traditional and/or traditional icons.
- b. Identify non-traditional and/or traditional representations of simple quarter note and quarter rest rhythmic patterns in response to teacher performance.
- c. Read simple melodic contour representations (e.g., rollercoaster).

B. Creative Expression and Communication**MKGM.4 – Improvising melodies, variations, and accompaniments**

- a. Improvise simple body percussion patterns.
- b. Improvise soundscapes (e.g., weather, animals, and other sound effects).

MKGM.5 – Composing and arranging music within specified guidelines

- a. Create sound effects and movements to accompany songs, poems, and stories.
- b. Create simple rhythmic patterns including quarter notes and quarter rests using non-traditional and/or traditional icons.
- c. Create new text for familiar melodies.

C. Critical Analysis/Investigate**MKGM.6 – Listening to, analyzing, and describing music**

- a. Distinguish between contrasts (pitch, dynamics, tempo, timbre) in various pieces of music.

- b. Describe music using appropriate vocabulary (e.g., high, low, loud, quiet, fast, slow).
- c. Identify basic classroom instruments by sight and sound using visual representations.
- d. Aurally distinguish between the voices of men, women, and children.

MKGM.7 – Evaluating music and music performances

- a. Evaluate musical performances of themselves and others.
- b. Explain personal preferences for specific musical works using appropriate vocabulary.

D. Cultural and Historical Context

MKGM.8 – Understanding relationships between music, the other arts, and disciplines outside the arts

- a. Describe the relationship between music and the other arts.
- b. Describe the relationship between music and disciplines outside the arts.

MKGM.9 – Understanding music in relation to history and culture

- a. Sing, listen, and/or move to music from various historical periods and cultures (e.g., holidays).
- b. Describe how sounds and music are used in daily lives.

c. Demonstrate appropriate audience behavior for the context and style of music performed.

MKGM.10 – Moving, alone and with others, to a varied repertoire of music

a. Respond to contrasts and events in music with gross locomotor and non-locomotor movements.

b. Perform choreographed and non-choreographed movements.

IB LESSON/UNIT WORKSHEET

Unit Title:

Transdisciplinary Theme:

Central Idea:

Inquiry into:

Key Concept(s):

Lesson Plan Alignment of the Teacher Performance Standards with the Georgia Performance Standards		
Date: 10/21-11/1 (2-week lesson)	Teacher: Marcy Simmons	Developed By: Marcy Simmons
Curriculum Area: Music	Unit: Falling Into Rhythm as We Recycle Sounds	Grade: K
Lesson Focus: Listening/Moving/Playing/Singing Element: Rhythm		
Georgia Performance Standards for Music/Element(s): MKGM.1- Sing alone and with others a varied repertoire of music MKGM.2 – Performing on instruments, alone and with others, a varied repertoire of music. MKGM.1 – Echo simple singing and speech patterns. MKGM.3 – Read simple notation including quarter note and quarter rests, using non-traditional and/or traditional icons MKGM.6 – Describe music using appropriate vocabulary. MKGM.9 – Describe how sounds and music are used in daily lives. ELACC1RL1: Ask and answer questions about key details in a story ELACC1RL2: Retell stories, including key details, and demonstrate understanding of their central message or lesson.		
INSTRUCTIONAL STRATEGIES Researched-based strategies	Literacy Integration <i>Students will</i> -listen to the storybook, “Max Found Two Sticks.” -perform rhythms in the story as they are heard. -discuss the sounds (body percussion) mentioned in the story. EXTENSION(15 min)	

	<p>Students will listen to and sing holiday songs in preparation of holiday musical performance.</p>
	<p>Technology Integration</p> <p>YouTube Video -Students will watch excerpts from “Stomp” to identify rhythms and found sounds.</p>
<p style="text-align: center;">OPENING Getting students ready to learn</p>	<p>Step 1: Teacher and students talk about what they will learn and do (<i>Communication of Learning Intentions</i>) The Teacher and Students will:</p> <ul style="list-style-type: none"> - Review “steady beat and body percussion.” - Discuss the meaning of the term rhythm and how it applies to daily life. - Discuss different examples of rhythm found in the world around us. - Discuss essential questions: <p>What is rhythm? How is rhythm different from steady beat? Where can I find rhythm in the world around me?</p>
	<p>Step 2: How will you know when they have learned it? (<i>Communication of Success Criteria</i>) <i>The teacher will understand what the students have learned via formative assessments.</i></p> <p style="padding-left: 40px;">Formative- questioning strategies and reflect and respond time.</p> <ul style="list-style-type: none"> - Team performances
	<p>Step 3: Activating Approach/Warm Up/Engagement (<i>Build Commitment and Engagement</i>): Music Games to review what students have been taught in previous lessons. Music Games to determine what the students have learned at the close of the lesson.</p>
	<p>Step 4: Give students new information (<i>Teacher Presentation Strategies-includes Academic Vocabulary</i>)</p> <p>Teacher explains and demonstrates the terms steady beat and rhythm.</p> <p>.</p>
	<p>Step 4: Give students new information (<i>Teacher Presentation Strategies, Procedures, Exploration</i>)</p> <p><i>Teacher shows flashcard that includes whole notes, half notes and quarter notes, and quarter rests.</i> <i>Teacher performs simple rhythms using whole notes, half notes and quarter notes, and</i></p>

	<p><i>quarter rests.</i></p> <p><i>Teacher shows visual of steady beat and rhythm.</i></p> <p><i>Teacher performs steady beat and rhythm.</i></p> <p><i>Students perform simple rhythms using whole notes, half notes and quarter notes, and quarter rests.</i></p> <p><i>Students perform steady beat and rhythm.</i></p>
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<p style="text-align: center;">CHALLENGE AND DIFFERENTIATION Providing Rigor and Differentiation</p>	<p>Critical Thinking and Extension Questions (<i>Differentiation and Academically Challenging Environment</i>)</p> <p>Students will answer the following question using body percussion, drawing or speaking.</p> <p>What are the symbols that show rhythm in music? How can you show the length (value) of quarter notes and quarter rests, half notes, whole notes?</p> <hr/> <p>Supporting Student Learning (<i>Scaffolding and Accelerating Learning for Different Ability Levels</i>)</p> <p><i>Teammates will assist each other in performing rhythms.</i></p>
<p style="text-align: center;">WORK PERIOD Releasing students to do the work</p>	<p>Step 5: Have students use the new information (<i>Guided Practice</i>)</p> <p>Move to show rhythm of words found in children literature. Move, draw, or speak to show understanding of musical notes. Play instruments or body percussion, following rhythmic notation symbols.</p>
<p style="text-align: center;">CLOSING Helping students make sense of their learning</p>	<p>Step 6: Make sure they can do it (<i>Closure, Assessment, Evaluation Strategies</i>)</p> <p>Teams will answer essential questions to demonstrate understanding.</p> <hr/> <p>Step 6: Make sure they can do it (<i>Closure, Rubric, Product etc.</i>)</p> <p>Teams (red, green, yellow, blue) will perform rhythms using notation.</p>

	<p>Step 6: Make sure they can do it (<i>Closure, Summarizing Strategy</i>)</p> <p><i>Reflect and Respond Time. (R & R Time)</i> <i>Teams will discuss what they learned during class. One reporter from the team will give a team report before leaving class.</i></p>
	<p>Step 7: Have students practice at home (<i>Independent Practice</i>)</p> <p>Teacher will ask the students to listen for examples of rhythm around them this week and return to class prepared to share their findings.</p>

Lesson Plan		
Alignment of the Teacher Performance Standards with the Georgia Performance Standards		
Date: 10/21-11/1 (2-week lesson)	Teacher: Marcy Simmons	Developed By: Marcy Simmons
Curriculum Area: Music	Unit: We're Falling Into Rhythm as We Recycle Sounds	Grade: 1
Skill Focus: Listening/Moving/Playing Element: Rhythm		
Georgia Performance Standards for Music/Element(s): M1GM.2 – Echo simple rhythmic patterns using body percussion. M1GM.3 – Read simple notation including iconic symbols, quarter note and quarter rest. M1GM.6 – Describe music using appropriate vocabulary. M1GM.8- Describe the relationship between music and disciplines outside the arts (Fall is compared to rhythm). M1GM.9– Describe how sounds and music are used in daily lives. ELACC1RL1: Answer questions about the details in a story.		
INSTRUCTIONAL STRATEGIES Researched-based strategies to engages student in active learning	Literacy Integration <i>Students will</i> -listen to the storybook, "Max Found Two Sticks." -discuss the sounds mentioned in the story. -perform rhythms in the story as they are heard. EXTENSION(15 min) Students will listen to and sing Thanksgiving songs in preparation of holiday musical performance.	
	Technology Integration <i>Brain Pop, Jr.- Note Values</i> <i>Students will watch Brain Pop Jr. and interact with the lesson by reading and performing note values.</i>	
OPENING Getting students ready to learn	Step 1: Teacher and students talk about what they will learn and do (Communication of Learning Intentions) The Teacher and Students will: <ul style="list-style-type: none"> - Review "steady beat." - Discuss the meaning of the term rhythm and how it applies to the fall season. - Discuss different examples of rhythm found in the world around us. - Discuss essential questions: What is rhythm? How is rhythm similar to the Fall season? How is rhythm different from steady beat? What are the symbols used to show rhythm?	

	<p>Step 2: How will you know when they have learned it? (<i>Communication of Success Criteria</i>) <i>The teacher will understand what the students have learned via formative assessments.</i></p> <p style="padding-left: 40px;">Formative- questioning strategies, student critiques, reflect and respond time - Team performances</p>
	<p>Step 3: Activating Approach/Warm Up/Engagement (<i>Build Commitment and Engagement</i>): Music Games (Teams) to review what students have been taught in previous lessons. Music Games (Teams) to determine what the students have learned.</p>
	<p>Step 4: Give students new information (<i>Teacher Presentation Strategies-includes Academic Vocabulary</i>)</p> <p>Teacher explains and demonstrates the terms steady beat and rhythm.</p>
	<p>Step 4: Give students new information (<i>Teacher Presentation Strategies, Procedures, Exploration</i>)</p> <p><i>Teacher shows visual of steady beat and rhythm.</i> <i>Teacher shows visual of whole notes, half notes and quarter notes, and quarter rests</i> <i>Teacher performs steady beat and rhythm.</i> <i>Teacher guides students in defining rhythm and comparisons to the Fall season.</i> <i>Students perform whole notes, half notes and quarter notes, and quarter rests.</i> <i>Students perform steady beat and rhythm.</i></p>

<p style="text-align: center;">CHALLENGE AND DIFFERENTIATION Providing Rigor and Differentiation</p>	<p>Critical Thinking and Extension Questions (<i>Differentiation and Academically Challenging Environment</i>)</p> <p>Students will answer the following question using body percussion, drawing on the board or speaking.</p> <p>What are the symbols that show rhythm in music? How can you show the length (value) of <i>whole notes, half notes and quarter notes, and quarter rests</i>?</p>
	<p>Supporting Student Learning (<i>Scaffolding and Accelerating Learning for Different Ability Levels</i>)</p> <p><i>Teammates will assists each other in performing steady beat and rhythm.</i></p>
<p style="text-align: center;">WORK PERIOD Releasing students to do the work</p>	<p>Step 5: Have students use the new information (<i>Guided Practice</i>)</p> <p>Move to show rhythm of words found in children literature. Move, draw, or speak to show understanding of <i>whole notes, half notes and quarter notes, and quarter rests</i>. Play instruments or body percussion, following rhythmic notation symbols.</p>
<p style="text-align: center;">CLOSING Helping students make sense of their learning</p>	<p>Step 6: Make sure they can do it (<i>Closure, Assessment, Evaluation Strategies</i>)</p> <p>Teams will answer essential questions to demonstrate understanding.</p>
	<p>Step 6: Make sure they can do it (<i>Closure, Rubric, Product etc.</i>)</p> <p>Music Teams will perform rhythms using <i>whole notes, half notes and quarter notes, and quarter rests</i>.</p>

	<p>Step 6: Make sure they can do it (<i>Closure, Summarizing Strategy</i>)</p> <p><i>Reflect and Respond Time. (R & R Time)</i> <i>Teams will discuss what they learned during class. One reporter from the team will give a team report before leaving class.</i></p>
	<p>Step 7: Have students practice at home (<i>Independent Practice</i>)</p> <p>Teacher will ask the students to listen for examples of rhythm around them this week and return to class prepared to share their findings.</p>

Unit Plan Outline for Music Integration <i>Guide to Support Lesson Plan Implementation</i>	
Title of Unit:	Grade Level:
Curriculum Area(s):	Time Frame:
Content Standards:	
Understandings: <i>Overarching Understandings</i>	<i>Related Misconceptions</i>
Essential Questions: <i>Overarching</i>	<i>Topical</i>
Knowledge: <i>Students will know . . .</i>	
Skills: <i>Students will be able to . . .</i>	
Performance Task Description:	
Materials/Resources:	
Where are your students headed? Where have they been? How will you make sure the students know where they are going?	
How will you hook students at the beginning of the unit?	
What events will help students experience and explore the big idea and questions in the unit? How will you equip them with needed skills and knowledge?	
How will you cause students to reflect and rethink? How will you guide them in rehearsing, revising, and refining their work?	

How will you help students to exhibit and self-evaluate their growing skills, knowledge, and understanding throughout the unit?	
How will you tailor and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?	
How will you organize and sequence the learning activities to optimize the engagement and achievement of ALL students?	
Teacher Notes	

Lesson Plan Template for Music Integration Alignment of the Teacher Performance Standards with the Georgia Performance Standards		
Date:	Teacher:	Developed By:
Curriculum Area(s):	Unit:	Grade:
Lesson Focus:		
CCGPS Standard/Element(s):		
Georgia Performance Standards for Music:		
INSTRUCTIONAL STRATEGIES Researched-based strategies to engages student in active learning	Music Integration	
	Language Arts, Mathematics, Science or Social Studies Integration	
OPENING Getting students ready to learn	Step 1: Teacher and students talk about what they will learn and do (<i>Communication of Learning Intentions</i>)	
	Step 2: How will you know when they have learned it? (<i>Communication of Success Criteria</i>)	

	Step 3: Activating Approach/Warm Up/Engagement (<i>Build Commitment and Engagement</i>):
	Step 4: Give students new information (<i>Teacher Presentation Strategies-includes Academic Vocabulary</i>)
	Step 4: Give students new information (<i>Teacher Presentation Strategies, Procedures, Exploration</i>)

QUESTIONS TO PONDER (DISCUSSION PROMPTS)

- What is music integration to me?
- Why should I use music integration as an instructional strategy?
- How will music integration meet my needs as a teacher?
- How will music integration meet student needs?
- How will music integration impact student learning at your school?
- Who should initiate music integration?
- Who is needed to integrate music across the curriculum?
- How does music integration work with current IB program?
- What are barriers that may occur?
- How can we build curriculum that aligns with school, district and state goals?
- How can I impact student learning via music integration?
- How can we strategically plan, execute and assess music integration?
- What should the course of action be for future teacher collaborations and professional development?

Appendix B: Potential Participants' Invitation Letter

(Date)

(Participant Name)

(Name of School)

Dear (Participant Name),

I am an employee of Atlanta Public Schools. I am currently working on the completion of my doctoral degree in Teacher Leadership with Walden University under the supervision of Dr. [REDACTED]. I am writing this letter to invite you to complete an intake questionnaire, participate in an individual interview and group discussion to collect data on elementary teachers' perceptions of the influence of professional development on music integration in an International Baccalaureate school. The intake questionnaire will be used to help identify which participants will be needed to participate in individual interviews and a focus group discussion.

Dr. [REDACTED] is granting her permission to conduct research for this study. The research will involve eight to fifteen teachers who are fulltime employees at [REDACTED] elementary school of Atlanta Public Schools, teach music, kindergarten or first grade at an IB elementary school and volunteer to participate in the study. I plan to use the data collected to design a project that can be utilized in our school to enhance the IB curriculum and fulfill the found needs that you and your colleagues may communicate. All data collected will be confidential. Names or any identifiable markers will not be used in reports of the research. Upon the conclusion of the intake

questionnaire, individual interview and group discussion, you will be given a copy of the research results and asked to engage in member checking via a discussion to ensure validity and credibility of the findings and interpretations.

It is my hope that you will volunteer to participate in my research. If you are interested in the research and would like to learn more about the study please contact me at [REDACTED] via your personal email address. I will then email a Participants' Consent Form to your personal email address which will state the reason for the research and your selection; my role in the research, background information, procedures, risks and benefits; confidentiality and voluntary participation clauses and contact information. You will be asked to read the consent form and respond to the email to provide your consent to participate in the project study.

Thank you,

[REDACTED]

Ed. D Student, Walden University

Appendix C: Intake Questionnaire

1. **Background Information** What grade level(s) do you teach?
 - a. Kindergarten
 - b. First Grade
 - c. kindergarten and first grade
 - d. Neither
2. What subject(s) do you teach?
 - a. General classroom subjects (mathematics, language arts, science, etc.)
 - b. Music
 - c. Special needs
3. How long have you taught in your current assignment?
 - a. 0-2 years
 - b. 3-5 years
 - c. 6-9years
 - d. 10+ years
4. Have you taught in an IB school for 3 or more years?
 - a. Yes.
 - b. No.
5. Have you participated in IB training within the past 3 years?
 - a. Yes
 - b. No

Perceptions of Music Integration

RQ 2: What are teacher perceptions of music integration in an IB elementary school?

6. How much do you understand regarding music integration?
 - a. a lot
 - b. more than average
 - c. average
 - d. very little
 - e. nothing at all

7. How much do you understand regarding how music is integrated into the IB curriculum at your school?
 - a. a lot
 - b. more than average
 - c. average
 - d. very little
 - e. nothing at all

8. Do you or have you integrated music into your instructional practices?
 - a. Yes
 - b. No

9. Please list some methods you have or are using to integrate music into the IB curriculum.

10. How comfortable are you with integrating music into your instructional practices?

11. What do you feel is needed to support you in integrating music into the IB curriculum?

Perceptions of Professional Development

RQ 3: How do kindergarten teachers, first grade teachers and music teachers in an IB elementary school perceive music integration in the context of the IB curriculum when there is adequate and frequent PD that promotes teacher collaborations across content areas?

12. How often do you engage in professional development regarding integrating music into the IB curriculum?
- a. Very often
 - b. Often
 - c. Occasionally
 - d. Rarely
 - e. Never
13. How often do you collaborate with the music teacher in your school on curricular and instructional goals?
- a. Very often
 - b. Often
 - c. Occasionally
 - d. Rarely
 - e. Never

14. How important is it to integrate music across the curriculum in an IB school?

- a. Very important
- b. Important
- c. Moderately important
- d. Of little importance
- e. Not important

15. How important is it for K-1 teachers to collaborate with music teachers when integrating music across content areas?

- a. Very important
- b. Important
- c. Moderately important
- d. Of little importance
- e. Not important

Appendix D: Individual Interview Guide with Research Questions (RQ)

Topic: Teacher Perceptions of Music Integration in an IB Elementary School

Date:

Place:

Interviewer:

Interview Questions:

Background

1. Please tell me your name, your position, and how long you have been working at this school?

Experience with Music Integration

RQ 1: What is the meaning of music integration to music, kindergarten and first grade teachers?

2. What is your understanding of music integration?
3. Think back to when you were first introduced to music integration. What were your thoughts or ideas of how you would address it in your classroom?

Perceptions of Music Integration

RQ 2: What are teacher perceptions of music integration in an IB elementary school?

4. What are your ideas of successful implementations of music integration within the IB curriculum?

5. In what ways would you say your school's approach to music integration resembles your description?
6. What do you see as specific benefits to integrating music into the IB curriculum? Explain.
7. What do you see as specific problems to integrating music into the IB curriculum? Explain.
8. In your opinions, what or who is needed to create and maintain a successful music integration at your school? Explain.

Perceptions of Professional Development

RQ 3: How do kindergarten teachers, first grade teachers and music teachers in an IB elementary school perceive music integration in the context of the IB curriculum when there is adequate and frequent PD that promotes teacher collaborations across content areas?

9. Do you feel it is necessary to engage in professional development with the focus of integrating music across the curriculum? Why or why not?
10. In your opinions, what type of professional development is needed to effectively integrate music into the IB curriculum? Explain.
11. How has or is professional development at your school assisting you in integrating music into the IB curriculum? Explain.

12. Do you think frequent professional development with the focus of music integration would have an influence on how you integrate music into your instructional practices? Explain.
13. Thank you for your time. Is there anything you would like to add to our discussion today?

Appendix E: Focus Group Discussion Guide with Research Questions

Topic: Teacher Perceptions of Music Integration, Curriculum and Professional Development

Date:

Place:

Interviewer:

Interview Questions:

Introduction script: Good afternoon and welcome to the group discussion. Thank you all for volunteering to participate and taking time from your schedule to discuss how elementary teachers view music integration as a part of the IB curriculum. My name is Marcy Simmons and I will facilitate this discussion. Your group was invited to this discussion because you are music, kindergarten and first grade teachers who are fulltime employees of this school district, you have taught in an IB school for three or more consecutive years and you have participated in the required IB training.

Let me assure you that this is an open forum where you should feel comfortable to give your views without any pressure from me or anyone in the group. Although there may be differences of opinion, there are no right or wrong answers. To ensure that I do not miss any of your comments, I will use this voice recorder. Therefore I will need everyone to speak one at a time, slowly and clearly. We will be on first name basis and will not use the name of anyone in the reports regarding this project study. You can be assured of complete confidentiality. If you have cellular devices, I ask if you would please silence them or turn them off during this discussion. Are there any questions? Let's begin. I will now start the voice recorder.

Opening (Background)

1. Please tell the group your name and your position at this school.

Introduction (Understanding of Music Integration)

RQ 1: What is the meaning of music integration to music, kindergarten and first grade teachers?

1. What is of music integration?
2. How is music integration addressed at this school?

Transition (Experience with Music Integration)

RQ 2: What are teacher perceptions of music integration in an IB elementary school?

3. How can music be integrated into the IB curriculum? Please explain?
4. What are some advantages and disadvantages of integrating music into the curriculum at an IB elementary school?

Key Questions (Perceptions of Music Integration and Professional Development)

RQ 2: What are teacher perceptions of music integration in an IB elementary school?

RQ 3: How do kindergarten teachers, first grade teachers and music teachers in an IB elementary school perceive music integration in the context of the IB curriculum when there is adequate and frequent PD that promotes teacher collaborations across content areas?

5. What are some ways teachers integrate music across the IB curriculum at this school?

6. What might be considered as an adequate professional development to encourage teacher collaborations and help with integrating music across the IB curriculum?
Why?
7. How often should these types of professional developments occur for teachers to feel comfortable in integrating music across the IB curriculum?
8. What are some specific benefits and problems that may occur with engaging in professional development to encourage teacher collaborations and help with integrating music across the IB curriculum?
9. What are teacher perceptions of integrating music across the IB curriculum? Why do those perceptions exist?

Ending (Thank you and invitation to include additional information)

10. Thank you for your time. Is there anything anyone would like to add to the discussion today?

Appendix F: Principal's Permission Letter to Conduct Research



Warren T. Jackson Elementary School

Lorraine B. Reich, Ed. D.
PrincipalPhone: 404-802-8800
Fax: 404-842-1177

May 9, 2014



I have reviewed your request to conduct a study at Warren T. Jackson Elementary School with music, kindergarten and first grade teachers. It is my understanding that this is part of your requirement to complete your doctorate and that you will be working with your Walden University's IRB department to ensure that the project study is not intrusive to the learning environment of WTJ and is aligned with all requirements a set forth in such studies.

In addition, I have reviewed your questionnaire, interview and focus group guides and see nothing in these items that would be controversial or troublesome to ask the teachers at WTJ. You have permission to move forward with your research. Please continue to keep me abreast of your acceptance to move forward by your committee. I will be most interested in your results.

Please do not hesitate to contact me if you have any further questions or needs.

Sincerely,



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Jackson Primary • 4191 Northside Drive • Atlanta, GA 30342 • 404-802-8810[p] • 404-802-8838[f]
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Appendix G: Open Coding Model: Categories, Sub-categories, and Codes Defined

Research questions	Categories/sub-categories and (CODES)
1. What is the meaning of music integration (MI) to music, kindergarten and first grade teachers?	<p>Using music to teach content standards (MUS)</p> <ul style="list-style-type: none"> • Teachers use music to teach content/standards • Teaching with songs and listening to music <p>Collaborating with the music teacher (COLL)</p> <ul style="list-style-type: none"> • Music teacher plans with content area teachers to plan IB units. • Lack of time to collaborate with music teacher
2. What are teacher perceptions of music integration in an IB elementary school?	<p>There is no time to effectively integrate music (TIME)</p> <ul style="list-style-type: none"> • There is no time to plan • Difficult to do because music specialist is only at the school 2 1/2 days a week. • The schedule does not allow the music specialist to participate in weekly grade level planning sessions. • Teachers have so many extra things to do. <p>Beneficial for learners(BEN)</p> <ul style="list-style-type: none"> • Music integration will help kids make connections • Helps students remember new skills • Helps reach more learners • Helps engage learners
3. How do kindergarten, first and music teachers in an IB elementary school	Professional development is not done on a frequent basis (NF)

<p>perceive music integration in the context of the IB curriculum when there is adequate and frequent professional development that promotes teacher collaborations across content areas?</p>	<ul style="list-style-type: none">• There is no time to collaborate with the music specialist.• The music specialist has the students during grade level planning sessions.• The focus is mainly on other content areas.• Music integration requires collaborating with the music specialist. <p>Beneficial for teachers and learners(B)</p> <ul style="list-style-type: none">• Would provide teachers with a better understanding of music integration.• Would help teachers understand how to implement music integration.• Would help teachers develop IB units
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